

MUSIC & DRAMA

The AMERICAN ORGANIST

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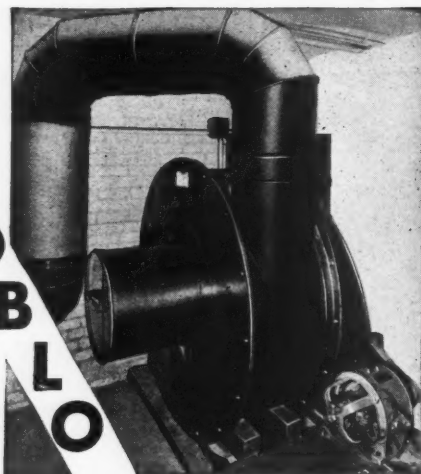
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"Just a few words to inform of the delightful time I had at Hamilton, Ohio last Thursday when I dedicated the new MÖLLER organ in Zion Evangelical Lutheran Church.

I think that this organ is about the finest organ of its size I have seen anywhere. The balance, the superb voicing of the Flutes—I do not know when I so thoroughly enjoyed playing a recital. Mechanically it caused no trouble—I wasn't concerned about the console as every thing is placed just where it should be placed. The finish of the console is very, very beautiful. As to the combination action—it worked perfectly and with great speed.

As I tried the organ last Wednesday night I wished that more organists could have heard the organ. Here in the Hamilton organ I found a diapason chorus that was voiced for the building and voiced to sound well when the auditorium was filled. So many organs are finished to sound well—and when the auditorium is filled the organ loses all its virility.

I want to tell you that the men who worked on that job were all gentlemen and I enjoyed meeting them. My congratulations on the fine instrument. I certainly hope you build many more like it.

With kindest regards, I am

Sincerely yours,

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Repertoire and Review

Prepared with Special Consideration to the Requirements of the Average Organist

Alex. ARCHANGELSKY: "*O Light Divine*," 4p. cu. divided-sopranos. e. Ditson, 10c. This anthem is mentioned here for the benefit of any choir that wants to make a beginning in the so-called Russian type of unaccompanied work; it is easy, rather tuneful, fairly simple, and suitable for any type of service.

BACH: *Four Chorales from "Jesu Priceless Treasure"*, 9p. cq. md. Schirmer, 12c. These four chorales have one and the same tune, but different texts and entirely different treatments; they are mentioned here for the choir that has not yet attempted Bach but wants to. These will not be found easy, but they will be found practical, interesting, and instructive. It might be well if composers found them more instructive; Bach can teach many a modern composer how to attain results while confining the pen to but four voices—most moderns think they must write in at least eight parts or nobody will have the proper respect. There is something in Bach which is rarely duplicated in other music, and that is his peculiar combination of simplicity and fervor. These four chorales are inexpensive and ought to be used by every choir as practise material if for no other reason; yet they will be an ornament to any serious service.

BACH: "*Now let all the heavens adore Thee*," from "*Sleepers Wake*," 3p. cq. me. Ditson, 10c. Here is the volunteer choir's first introduction to Bach; easy, simple, can be done with or without organ, has the true Bach flavor, and will inspire the choir to try something more next month.

Russell BROUGHTON: "*Dedication Hymn*," 5p. "for junior choirs," 3-part, e. Gray, 15c. "On a plainsong melody," with genuine organ accompaniment in part of it. Real church flavor, for two sopranos and contralto, much of it in unison or solo; any choir can do it and all juniors should.

Old German, ar. Wm. A. Fisher: "*Ye watchers and ye holy ones*," 6p. cu. me. Ditson, 15c. Here's a grand old tune in a good version for use at any service, particularly good for a festival because of its many alleluias; an occasional alleluia is set to 8-part writing. Most of our readers will acknowledge the difference between manufactured music (which is technic but not music at all) and inspired music; this is the latter.

Newgeon HAWKES: "*Console my people*," 16p. co. me. Gray, 20c. It looks more difficult than it is, because the Composer has used an added set of four staves upon which to write exclusively the parts for the quartet, even though in many measures the soloists sing the chorus parts; though that seems to add needless expense and complication, another step in the emphatically right direction is the organ accompaniment supplied for most of the anthem, up to the last four pages. What to say about a work like this? Nothing more than that it has the germ of musical inspiration behind it, shows good workmanship in spite of the commonplace minor key in which much of it is written—and minor music is so easy to write that inferior products are all too often hidden behind minor key-signature—and has altogether sufficient merit to be recommended for examination by every organist who has a good chorus at his command; he will decide for himself on its merits.

Edward G. MEAD: "*Responses after prayer*," 10p. cu. e. Schmidt, 15c. Five numbers suitable for any choir and most of them just the sort of musical music

the average service needs; no efforts at modernity, just plain service music of a high degree of excellence.

Francis W. SNOW: "*Praise God in His holiness*," 11p. cu. 8-p. md. Gray, 15c. An anthem of sterling qualities, as musicianly as it is musical, for choirs of considerable competence. This style of music is a fore-runner of the type that will ultimately be developed, in which a chorus is not merely an organization able to perform music of limited range and in four or more parts, but one in which definite tonal characteristics play as prominent a part as the notes themselves. Thus we begin by play on the women's voices, followed in a moment by men's-voice timbre, and while both sing virtually the same notes and the same words, they convey quite a different impression. On page 5 we have some lovely effects, with the sopranos divided, the contraltos silent, the basses divided, and the tenors carrying a moving part in consecutive thirds. And so it goes. It's an unusually sturdy and worthy anthem.

Firmin SWINNEN: "*Lord's Prayer*," 3p. cu. md. Schmidt, 10c. A good setting for choirs blessed with organists who have a sense of the artistic, poetic, and dramatic in music. Not difficult in notes, but affording many opportunities for fine singing.

T. Carl WHITMER: "*Grant O Lord*," 6p. co. md. Schmidt, 12c. Splendid music of modern flavor that rings true to its composer's intention and that can be done by the average choir in any average service with fine effects; yet it is thoroughly modern music of the kind that cannot be called shop-work; it has ideas behind it, is well developed, and forceful. First we have contrapuntal writing, somewhat in fugue style, unaccompanied, leading into its harmonic changes naturally and easily, yet reaching quite vigorous changes at that. On page 4 the organ enters with a real accompaniment, a message of its own. After a grand climax of choir and organ the composition dies away in pppp unaccompanied amens. A fine anthem, fine for all types of choirs and congregations, and by no means too difficult for any fair chor-us to undertake.

Easy Organ Pieces

Selected Numbers of Fine Quality that Make Little Demand on Technic

By PAUL S. CHANCE

J. Stuart ARCHER: *Romance with Variations*, 14p. 11½ min. vmd. (hn., \$1.00). To those who do not react unfavorably to the variation form, this piece is quite interesting and will be found useful in the preludial recital. As evidence of its attractiveness, I might say that once after a morning service at which this number was played, a lady said gaily to the organist, "You will play your way into heaven with music like that!" That old friend has long since gone from earthly toils and pleasures and we hope she hears better music than we can furnish here.

Felix BOROWSKI: *Priere*, 5p. 7 min. e. (tl., \$1.00). A beautiful prelude in the style of the Composer's slow movements from the First and Second Sonatas and the First Suite. Requires good string-toned stops for best presentation.

George A. BURDETT: *Postlude*, 7p. 5 min. vmd. (Schirmer, 75c). This number is one of Four Organ Pieces, and has been very successful as an after-service piece. It is harmonic in style, somewhat transitional in character, and different from the usual type of postlude.

J. Baptiste CALKIN: *Festal March* in C, Op. 80, 7p. 4½ min. e. (Ditson, 60c). An old favorite, always

Books Endorsed for the Organist

Dictionary of Organ Stops

by J. I. Wedgwood

6x9, 190 pages, illustrated, \$3.25. The old classic, first published in 1905 and still the favorite of many. Should be in every library; some unique and splendid illustrations.

Organ Stops

by George Ashdown Audsley

6x9, 294 pages, illustrated, \$2.50. A masterpiece and the most complete and authoritative dictionary of organ registers ever published; everything from Acuta to Zinken; authoritative spelling traced back to derivations.

Modern Organ Stops

by Noel Bonavia-Hunt

8x10, 112 pages, illustrated, \$2.75. The third of the perfect trio of books on organ registers. Wedgwood's was published in 1905, Audsley's in 1921, and Bonavia-Hunt's in 1923 setting forth the British viewpoint and practise. The Author is noted in England as an independent voicer; his book is therefore doubly valuable for its voicing suggestions.

Contemporary American Organ

by Wm. H. Barnes, Mus. Doc.

7x10, 341 pages, profusely illustrated, \$2.50. The mechanics of the modern organ, "amazingly comprehensive," no other book in the world with so much detailed information on modern organ action.

The Electric Organ

by Reginald Whitworth

7x10, 199 pages, 100 illustrations, \$6.50. A complete picture of modern organ action as known in British organ-building, with superbly clear drawings minutely explained. Invaluable in showing how a modern organ works.

Cinema and Theater Organ

by Reginald Whitworth

On order only; not carried in stock. 7x10, 112 pages, illustrated, \$3.15. Supplementing the Author's Electric Organ and giving clearly-explained drawings of electric actions complete as developed most efficiently in theater use; console diagrams; some famous stoplists. If you want to know how electric action works, get this book.

The books listed on this page are presented here because the Editors and Reviewers of T. A. O. consider them worth many times their cost. They are an indispensable asset to the library of every professional organist.

The Church Organ

by Noel Bonavia-Hunt

7x8, 108 pages, illustrated, \$2.00. Rich mine of information on voicing, scales, tuning, Diapason chorus, and how tone quality may be changed by details of voicing and variations in languid and mouth-treatment, etc. Superb for serious student of organ.

The Modern Organ

by Ernest M. Skinner

7x11, 48 pages, illustrated, \$1.25. A master-builder deals with a few of the elements that make organs artistic, includes drawings to give the reader a nut-shell grasp of the whole organ, and writes a book no professional organist can afford to miss.

Temple of Tone

by George Ashdown Audsley

7x10, 262 pages, \$5.00. The tonal ideas of the world's greatest authority on the organ; sums up all tonal ideas from the Author's former writings; published posthumously; appendix contains extensive biographical sketch of the Author.

Organ in France

by Wallace Goodrich

6x9, 165 pages, illustrated, \$3.00. Delightful, informative, a study of French organs and literature, 17 famous Paris specifications, glossary of French terms, suggestions for playing French music on American organs. Splendid for organists of every class.

House of God

by Ernest H. Short

7x10, 340 pages, profusely illustrated, \$7.50. A poor title for a splendid book. Not religious but historical, telling the full development of church structures from the primitive cluster of sticks in the forest to the Cathedral of St. John the Divine, New York City. An encyclopedia of church buildings.

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Choral Technique and Interpretation

by Henry Coward

6x8, 321 pages, \$3.75. The finest book ever published for choirmasters. "There is no padding or mere theorizing . . . Everything is the outcome of living experience, and has stood the test of many years' trial." Of tremendous practical use to young choirmasters.

How to Build a Chamber Organ

by H. F. Milne

5x7, 169 pages, profusely illustrated, \$2.35. Best book available on its subject; tells how to lay out scales, make the pipes, do the voicing and tuning, make all the action, and in fact build a complete tracker-action chamber organ and do a very satisfactory job of it. An excellent book by which to learn about organ-building principles.

Fugue Writing

by A. Madeley Richardson

6x9, 90 pages, profusely illustrated, \$1.50. A most attractive informative, and complete exposition of all the elements of a fugue, written to give the student a better understanding of fugues and enable him to write fugues for himself.

Seventy-nine Chorales

by Marcel Dupre

9x12, 97 pages, \$5.00. "Preparatory to the study of the Bach Choralpreludes and based on the melodies of the old Chorales used by Bach." A wonderful way for the serious student to approach the mastery of the Bach Choralpreludes. Splendid study material; superb for those who want to learn how to make the chorale melodies stand out as they should musically in the Bach masterpieces.

Appointment Book

4x6, 416 pages, \$1.50. Utmost convenience and economy, arranged for quarter-hour appointments, one page to a day, seven pages followed by a blank for each week, begin any day, interrupt at will, and resume without loss of a page; undated, lay out your own dating; telephone directory with space for 200 entries; nicely bound.

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useful as postlude for festal occasions, chordal type, rhythmical and tuneful.

Gaston DE LILLIE, ar. A. M. Knabel: *Reve Charmant*, Op. 120, 4p. 3½ min. ve. (J. Fischer & Bro., 50c). Although a transcription, this little number is especially attractive as an organ offertory, and is recommended to the student-organist in his early stages of study. Although a slumber song in rhythm and in mood, it is more interesting than the type of melody-with-accompaniment with which we generally meet.

Clifford DEMAREST: *Canzona*, 5p. 5 min. e. (Gray, 75c). A most successful short piece of the easy-to-play kind, melodious, and with enough interest in accompaniment to make it worth while. Especially welcome to those who have limited organ resources.

Theodore DUBOIS: *Messe Mariage: Five Pieces for Organ*, 35p. me-md. (Leduc, \$2.40). One of the best and most useful collections of organ music available. The numbers may be presented separately or in groups, at weddings or at any time. *Entrée du Cortège*, 8p. 5½ min. md. For general use and always a good postlude. It is joyous in character and suggestive of ringing bells. *Benediction Nuptiale*, 7p. 7 min. Without doubt one of the most exquisite little numbers ever written for organ. It is indispensable in the wedding recital, and may be used as an offertory at any time, and has been termed by auditors "the most beautiful offertory I have ever heard." *Offertoire*, 5p. 5 min. me. Also a very beautiful number, more difficult to manage than the preceding, having a rhythmical pattern of three against two in some phrases, but expressing much of tenderness and yearning. *Invocation*, 5p. md. Carries out the general effect of quiet solemnity, and can be made very effective. *Laus Deo*, *Sortie*, 10p. 6½ min. md. In the form of a grand chœur with sections suggesting the Composer's popular Toccata in G.

Edward ELGAR, tr. by A. Herbert Brewer: *Canto Popolare (In Moonlight)*, 4p. 3 min. e. (Novello, \$1.00). Bits of an ingratiating melody, appearing in different keys and in different tone colors, delicate registration and the rhythm of a barcarolle are characteristics that combine to make a very attractive little number for offertory.

William FAULKES: *Cantilene in B-flat*, 6p. 4½ min. e. (Schirmer, 75c). One of this Composer's many smaller pieces which are distinguished by an unfailing genius for melodic, harmonic, and rhythmical effects. In the first section there are little passages of melody repeated and then expanded, with a somewhat unusual arpeggiated accompaniment, the effect being that of grace and delicacy. The short middle section is of closer-knit texture in four-part harmony, with a steady, restful, rocking rhythm. The third and last section is similar to the first but with a few elaborations, and the piece comes to a conclusion with an arpeggio on the tonic chord, the fifth appearing alone as a final note.

J. Frank FRYINGER: *Scherzo Symphonique*. 9p. 7 min. md. (J. Fischer & Bro., \$1.00). A favorite number by this Composer, which is always successful as a postlude, and may be used as a recital number if desired. The key is G-minor, chordal type predominating, quite forceful and brilliant in character. There is a contrasting middle section in E-flat. The third section similar to the first is followed by a coda which calls for the full resources of the organ.



—BOOKBINDING—

The Bookbinders Trade Association has brought suit against the code authority, declaring that "the condition of our industry is deplorable and much worse than before the N. R. A. was passed."

New Music from Abroad

Paragraph Reviews

By ROLAND DIGGLE, *Mus.Doc.*

I recommend to every organist in the land *Twelve Transcriptions from the Vocal Works* of J. S. BACH by Harvey Grace and published (co.) either complete, or in two books of some 25 pages each. In this Bachitis age transcriptions of his works have perhaps been overdone, at the same time if the transcriptions rescue choice things from neglect, or make available to players and listeners that which in its original form would never be performed, a very real service has been done by the transcriber. Dr. Grace in these twelve pieces makes available some effective organ music suitable for both service and recital use, music that cannot fail to interest both player and listener, none of it difficult, and all of it effective on a small instrument. The preface indicates the source and original form of the movements. I have played all of these pieces over and over again and believe that for church use they are as practical a set of numbers by the Composer as I have ever seen.

Other new music that has come to hand are two numbers by Alfred HOLLINS, *Melody and Christmas Cradle Song*. Here are two delightful pieces in real Hollins style, music the average listener never seems to tire of. I feel sure that if our recitalists would lay aside 20% of the dry-as-dust stuff that is appearing on their programs these days and give us an opportunity to hear such numbers as his *Allegretto Grazioso*, *Concert Rondo*, *Intermezzo in D-flat* (which I heard the late Lynnwood Farnam play a score of times), *Song of Sunshine*, *Andante in D*, the audiences would rise up and call them blessed. These two new pieces (hn.) will find many friends among those who still love music and not mere noise.

A very distinguished new work is the *Suite for Organ*, Op. 5, by Maurice DURUFLE, organist of Saint Etienne-du-Mont, published by Durand. From the three published organ works of this young composer that I have seen I should certainly place him in a class by himself, for while there are earmarks here and there of his teacher Paul Dukas there is a freshness and spontaneity in his work that make him a composer to be watched; it seems to me that here is the logical successor to the Vierne school of organ composition. This *Suite of Prelude, Sicilienne, Toccata*, comprising some 37 pages, is as difficult a piece of music as I have seen for some time and I don't mean maybe. The *Prelude*, which by the way is the easiest of the three, is a more or less somber piece of writing of 9 pages. Some idea may be had from the time changes on the last page—3/4, 2/4, 4/4, 2/4, 5/4, 6/4, 9/4, and so on. *Sicilienne* I like better and it's 8 pages contain some interesting writing; I particularly like the passage on page 13 where the Pedal has the melody for some 12 bars, and again the last two pages; this number should come off well on a modern instrument and I believe would be liked. The 20-page *Toccata* should prove as stunning a recital piece as one could wish for, difficult as the devil but well worth all the time it would take to get it ready. It is as far apart from the old style *Toccata* as the seven stars, but if you hair does not begin to rise from the middle of page 30 to the end I miss my guess. This *Suite* is for recitalists and I hope that five or six of them will give it a hearing during the coming season.

Another large work is the *Dies Irae* for organ (jw.) by Josef A. J. LOBMANN. It consists of 50 pages, small oblong, a page-size I have not come across before.

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The work is divided into *Praeludium*, *Passacaglia* and *Fugue*, *Canzone*, *Choralfantasie*, and *Doppelfuge*, and while the work seems old-fashioned beside the Durufle Suite, it has its moments and I have enjoyed playing it, especially the middle two movements. The work is of moderate difficulty and can be made to go on quite a modest instrument.

For the average organist, and heaven bless him for what he is—without him the poor publishers would have to shut up shop; he does not insist that American organ music must be different from the organ music of every other country; he can see the beauty in the works of composers other than Widor, Reger, Karg-Elert; in fact he is not the selfish egotist that only plays to please himself—to him I would like to recommend *Three Preludes on Hymn-Tunes* by J. E. A. HINTON (hn.) written round the tunes "York," "St. Columba," and "Hanover"—just the sort of music for service use. The man in the pew will be able to understand them and if the organ prelude is supposed to create the right devotional atmosphere these little pieces will help far more than most of the music written by the three gentlemen above. I am not talking about some of our large churches where the congregation would not recognize a devotional atmosphere if they came across it, but of the thousands of small churches where the aid to d.a. is perhaps a small twelve-stop organ and an unpaid would-be organist; to them I say, try Mr. Hinton's pieces, but if Palmer Christian comes to town and plays the Durufle Suite, sell your winter underwear to hear it.

What the Profession Thinks

A Few Selected Program-Notes

BACH: Sonatas

The six sonatas of Bach are said to have been written for the instruction of his eldest son, and date from 1727 to 1733. They are frequently called Trios since they are written for three parts, to be played on two separate manual, and the usual pedal, claviers. Following the traditional purity of part-leading, no part, or voice, can sound more than one note at a time. Thus, in a strict trio, no more than three notes can possibly sound at any given instant. Each part, or voice, however, maintains its own complete independence by being played upon different stops having some contrast in tone color. Little or no expression through crescendo and diminuendo is possible, mainly because the player is kept too busy. One might easily assume that the thinness of the material and the absence of expression precludes any satisfactory musical result. But the genius of Bach has to be reckoned with. The melodic flow of each individual part, the blend of the parts collectively, the astounding variety of treatment, and the perfect form and unity of the whole produce a charming musical result. There is a quiet fascination to each movement that is akin to moods inspired by nature.—FREDERICK C. MAYER.

EUGENE GIGOUT: GRAND CHOEUR DIALOGUE

This impressive composition was written especially for the large divided organ at St. Augustin's, Paris, where Eugene Gigout was organist for sixty years. In this church, the east and west organs are connected, making possible a striking effect of a dialogue between the two. The composer also made an arrangement of it for organ and orchestra. In 1885 Gigout founded a school for organ and improvisation which has produced many distinguished pupils. He succeeded Guilman as professor of organ at the Conservatoire in 1911.—MARSHALL BIDWELL.

PHILIP JAMES: *Meditation St. Clotilde*

The Church of St. Clotilde in Paris was, for many years, the shrine to which music lovers came to hear the inspired playing and especially the extraordinary improvisations of Cesar Franck. The organ upon which he played is still preserved unchanged, and it was during a visit to this famous church that Philip James conceived the inspiration for this meditation. The central theme of the work is drawn from the Franck D-minor Symphony.—ALBERT RIEMENSCHNEIDER.

Calendar

For Program-Makers Who Take Thought of Appropriate Times and Seasons

....NOVEMBER....

1. All Saints (in honor of religious martyrs).
2. All Souls (prayer for souls of the dead).
4. Twenty-third Sunday after Trinity.
4. James Francis Cooke born, Bay City, Mich.
4. Wm. Faulkes born, Liverpool, Eng., 1863.
4. Mendelssohn died, 1847.
6. Paderewski born, Russian Poland, 1860.
6. Tchaikowsky died, 1893.
7. Rene L. Becker born, Bischeim, France, 1882.
8. Franck died, 1890.
9. Batiste died, 1876.
10. Martin Luther born, Eisleben, Germany, 1483.
11. Armistice Day, 1918.
12. Gustav Merkel born, Oberoderwitz, Ger., 1827.
12. Firmin Swinnen born, Montaigne, Belgium.
13. George W. Chadwick born, Lowell, Mass., 1854.
16. Edward F. Johnston born, Scotland, 1879.
19. Schubert died, 1828.
20. Rubinstein died, 1894.
21. Sigfrid Karg-Elert born, Obendorf, Ger., 1879.
21. Henry Purcell died, 1695.
23. Lynwood Farnam died, New York, N. Y., 1930.
25. Ethelbert Nevin born, Edgeworth, Pa., 1862.
25. Rheinberger died, 1901.
27. Alphonse Mailly born, Brussels, Blg., 1833.
28. Orlando A. Mansfield born, Horningsham, Eng.
28. Rubinstein born, Bessarabia, Rus., 1829.
29. Thanksgiving Day.
29. Myles B. Foster born, London, Eng., 1851.
30. John Hyatt Brewer died, Brooklyn, N. Y., 1931.

—NOT DR. DIGGLE—

Somebody decided it would be a good thing to blame the July reviews on Dr. Roland Diggle. It would be equally as great a crime to spell it Rowland, and all we can do is to protect his good name by warning the reader of the error.

The first aim in every review is to be honest and fair, and the second aim is to serve the class of organist for whom each particular piece was obviously written. In reviewing a difficult sonata the obvious reader is the mature musician who has a great technic—and emphatic tastes—of his own; in reviewing a simple melody piece or a tuneful anthem, the obvious reader is the beginner or the amateur, and he most likely has a volunteer choir. In each case the reviewer endeavors to deal faithfully with the organist most concerned. The following obvious abbreviations are used:

c.q.q.c.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—solos, soprano, alto, tenor, bass, high voice, low voice, medium voice; or duets (s-a, t-b, etc.)
o.u.—organ accompaniment; unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.

Readers will afford valuable cooperation if they open accounts, so far as possible, with the publishers whose advertising announcements regularly appear in these pages.

September 1934, Vol. 17, No. 9

The American Organist

W. SCOTT BUHRMAN, F.A.G.O. . . . Editor

WILLIAM H. BARNES, Mus.Doc., Associate Editor, Department of the Organ
Prof. ROWLAND W. DUNHAM, F.A.G.O., Associate Editor, Dept. of Church Music

Contributing Staff

LEROY V. BRANT, MUS. MAS. - **PAUL S. CHANCE** - **ROLAND DIGGLE, MUS. DOC.** - **FREDERICK W. GOODRICH**
A. LESLIE JACOBS - **GORDON BALCH NEVIN** - **ELIZABETH VAN FLEET VOSSSELLER**

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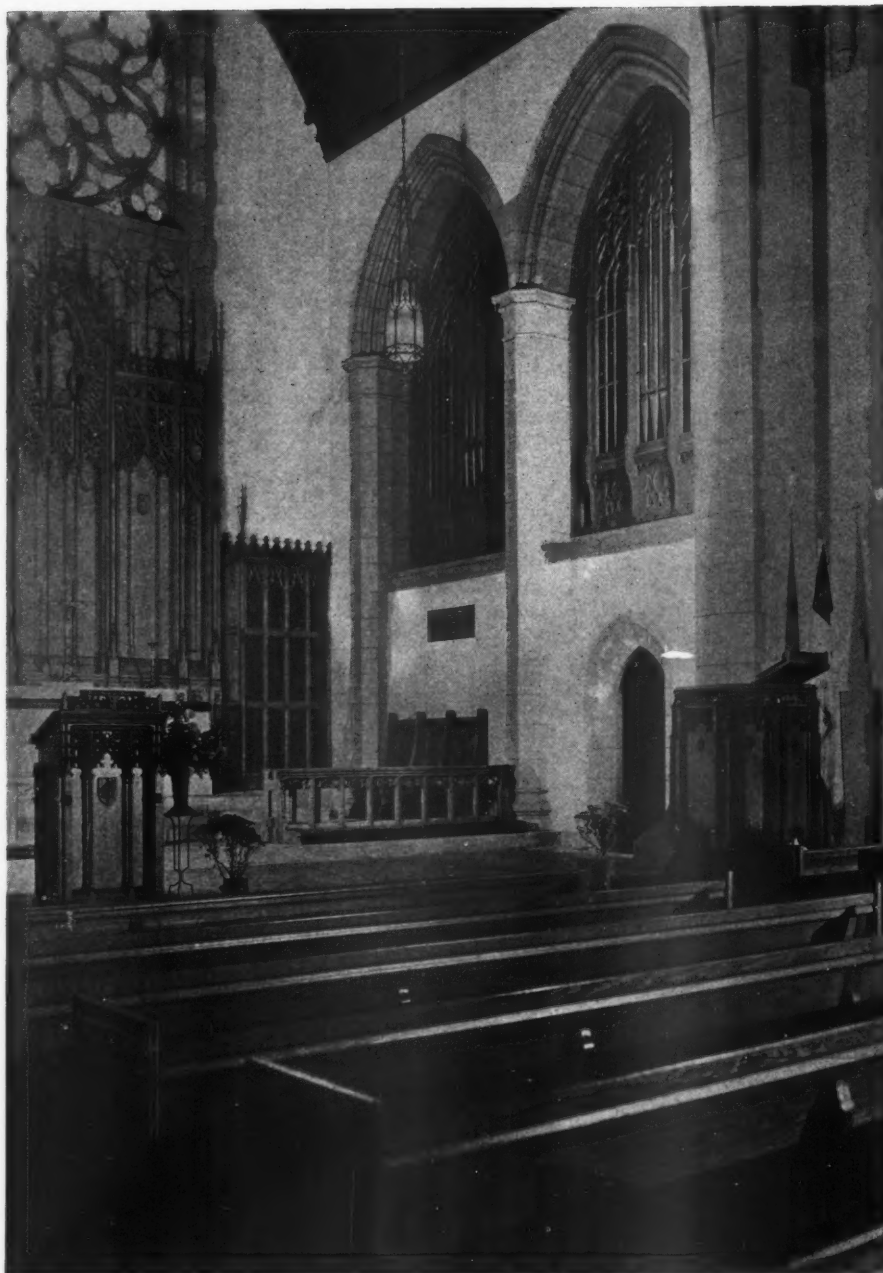
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MARTIN LUTHER CHURCH, YOUNGSTOWN, OHIO
One of three views of the new Hillgreen-Lane organ presented in this issue

The AMERICAN ORGANIST

Vol. 17

SEPTEMBER 1934

No. 9

Germany Again

Second Series of Analytical Discussions of Traditional German Organ-Building
After Two Additional Summers of Personal Investigation

By SENATOR EMERSON RICHARDS

FOREWORD



THE SERIES of articles upon German organs that I contributed to *The American Organist* several years ago apparently aroused considerable interest. The many letters I received, seeking further light on the subject or containing constructive criticism and comparison with American organ standards, indicated that there was already a searching of hearts—and perhaps some doubt concerning the tonal integrity of the American organ. It became appar-

ent that those articles were to influence the trend of American design. When the writer recognized the full force of the revolution in voicing and specification that was quietly taking place in America, and the necessary influence the German classic organ would have in this direction, it seemed to impose a duty to further elaborate the subject. Two recent visits to Germany have made available additional facts and made possible additional study of the subject. This I have tried to record in the pages that follow.

So that we may understand each other, the German organ as I shall try to interpret it is the classic organ that came to fruition in the early half of the eighteenth century. It is in many respects the direct antithesis of the romantic organ which reached its apogee in the third decade of the twentieth century. The classic organ owes the final form of its tonal structure to the renowned German organ builders, Arp Schnittger, Gottfried Silbermann, and their contemporaries. Their modern artistic heirs are Hans Steinmeyer in Germany, Henry Willis (3rd) in England, and Donald Harrison in America. The leader of the romantic school of organ building in America is undoubtedly Ernest M. Skinner. His contemporaries in England are the late Robert Hope-Jones, John Compton, and Arthur Harrison. French and German attempts to imitate this school are more amusing than serious.

It is perhaps wise to digress for a moment to discuss the fundamental difference between the classic and the

romantic organ. To generalize, it may be said to follow the same general differences as exists between classic and romantic music. It is a matter of form. The Bachs performed their miracles within the self-imposed limits of the contrapuntal style of music. The Schumanns, careless, even resentful, of the means, sought only to give expression to single, individualistic, highly colorful expressions of their genius. To borrow an architectural simile, the older music is like a Greek temple, solid-symmetrical-logical; its effects dependent upon beauty of line and proportion. Romantic music is like a Moorish Alhambra—colorful, imaginative, unrestrained—dependent upon its exotic beauty for its reaction upon our feelings.

Is it then any accident that the sonorous dignity of the chorus adorns the temple, while the melody of the reed and lute befits the palace?

The classic organ is the chorus organ, logically generated out of its musical environment. Its tonal elements are organized to produce homogeneous tone colors of various degrees of intensity without the sacrifice of clarity, precision and grandeur. It concedes to the romantic organ the individualistic voices—the so-called orchestral colors—the vague, atmospheric, indeterminate tones that give to it a distinction and individuality of its own. Like an Italian opera it disdains a harmony of the whole. Each voice sings by itself with little regard for its neighbors. To borrow a phrase from the sporting field, it lacks team play. It finds no merit in organization. Its tutti is turgid; its massed effects more noisy than musical. Only in its quieter moments with the play of a single voice against a background of contrasting color has it a claim to distinct beauty.

The classic organ was not the product of a theory. Like all art forms it ripened out of an insistent demand. An imperious urge to fulfill the aspirations of those musical giants of that Golden Age of music drove the contemporary organ builders to create the classic organ.

Every stop in the classic organ was designed to play a part in the chorus, to augment and enrich the whole. It was required to contribute a definite element to the harmonic structure.

Obviously, the artist and his media are one. The German composers of the period wrote for the classic organ. In discussing the subject with Dr. Carl Straube, he said in substance, that all organ music should be played upon a contemporaneous organ—"Bach upon a Bach organ, modern music upon a modern organ." Professor Straube would even refine this distinction, insisting that the pre-Bach music should be performed upon a pre-Bach organ, for the fullest appreciation of its effect.

Those who would defend the tonal design of the modern organ point to the perfected action, the obvious charm of its voices, and the individuality of its tone colors. They assume, with an air of confidence, that because it is the newer, it is the better organ. They naively set forth the theory that had the German contrapuntalists known of the romantic organ, they would have reveled in its possibilities. The argument is without validity. The giant Bach, who gave finality to the art of counterpoint, left virtually nothing new to be said in the world of vocal music—he who created the orchestra, who reformed the pitch and temperament of keyboard instruments, would not have hesitated to change the tonal structure of the organ had he felt it inadequate. The romanticists are content to believe that Bach's organ music sounds better on their organs than upon the instrument he wrote for and understood. Upon what authority? Certainly not upon the evidence of their own ears, because few, if any, have ever heard the Bach organ. Certainly none has understood it. Only some of the younger recitalists, as a result of their studies abroad, have come to realize its worth. I use the name Bach in a general sense, standing for the things for which he stood, for the music of his day, and for the organs of his time.

If then I appear in these articles to be a protagonist of the classic organ, it is only fair that I should not be misunderstood. Because the overwhelming proportion of organ music was written for the classic organ it follows that the organ of today must be capable of interpreting it. We should also allow for the music of the present and plan as best we may for the future. Therefore the organ of our day must have as a fundamental requirement a classic tonal structure. To this should be integrated, as a necessary part, those modern achievements in tone color that are suitable to give adequate expression to modern music.

The reaction toward classic organ design was already under way when my first articles on the German organ appeared in T.A.O. nearly four years ago. It was in full swing in Germany. The influence of those articles toward a revised tonal design for American organs is becoming more and more apparent. The idea that the movement has been toward the English organ overlooks the fact that the traditions of the English school are founded upon classic German practise. Father Smith and Edmund Schulze left an indelible impression upon English organ building. Therefore, in going to the original source for our revival of the classic organ, we do only what is reasonable and demanded of the situation, if we would correctly record and interpret the fundamental theories upon which the classic organ is founded.

The material used in these articles was gathered in two trips to England and Germany; the first in September and October of 1931 and the second in October and November of 1933. The 1931 visit was made in company with Herr Hans Steinmeyer. The 1933 adventure included Henry Willis as well as Steinmeyer.

It will be recognized at once that this association with two of the most prominent men in the organ world could

not but result in a very decided advantage to the readers of these articles. The opportunity for expert observation, analysis and discussion was magnified beyond all calculations.

Just how much my opinions and reactions have been modified by these contacts it would be difficult for me to determine. I have tried to keep my own critical integrity intact. Nor would either Steinmeyer or Willis agree with many of my conclusions. It would be most unfair if the reader should charge either with countenancing the statements I shall make here. Nevertheless, many of the facts that I shall record were the product of critical ears, active eyes, and alert intellects that left little more to be said about the organs we inspected together.

So that the reader may have a better understanding of what this association meant to me, may I briefly sketch my two companions? Hans Steinmeyer, still in his early forties, is a man of vigorous personality. His husky frame is a veritable dynamo of energy and determination. He is almost distressingly active and alert. The first at his organ works in the morning, he greets the workmen upon their arrival—the last to leave at night, he locks the door after them. His energy takes him to every part of the factory, overseeing every detail from the lumber-yard to the erecting-room. Vigorously but always pleasantly critical, his workmen accept his criticisms and commands with a smile and the utmost good-will. There are no labor troubles in the Steinmeyer factory. With all this energy and determination there goes the typical Bavarian good-temper, the genial optimism and openhanded hospitality so characteristic of the Southern German.

The Steinmeyer firm, founded by Hans Steinmeyer's grandfather, is now over eighty years old. It is undoubtedly the most progressive and artistic, as well as the largest organ-building firm in Germany. Steinmeyer Organs go to all parts of Europe; also to South America, and even to China. Hans Steinmeyer has much in common with America. As a young man he spent eight years in America working for various organ builders. A considerable proportion of this time was with the E. M. Skinner Company, so that he is quite familiar with American practises and ideas, practically none of which he uses in his own work. He is married to an American girl, has three fine children, and lives in the quaint medieval village of Oettingen, about two hours south of Nuremberg.

Artistically he is a classic enthusiast although a good enough business man to modify his own opinions without reason to suit the tastes of his client. He is undoubtedly Germany's foremost authority upon the reproduction of the tone of ancient organ stops. His ability to reproduce the old tone is almost uncanny. It is perhaps too good, since he can also reproduce the slight defects of speech characteristic of old pipes, to the annoyance of the writer and the outspoken protest of Willis.

Steinmeyer's name and sometimes persistence gave us entree to the organs we wished to examine, both tonally and in detail. His sacrifice of several weeks' time to this enterprise is most gratefully acknowledged.

It would be difficult to find two men of seemingly more opposed personalities than Steinmeyer and Willis. They are warm friends, respecting and admiring each other immensely. But Henry Willis is always the cool, calm and collected English gentleman. Nothing ever surprises, agitates or outwardly enthuses him.

"Quite normal, quite normal" is his favorite comment. Unless invited, he volunteers no opinion upon organ matters, but if his criticism is solicited, the answer comes

with a directness and candor that leave the questioner under no illusions concerning the Willis opinion.

Like all creative artists, he naturally measures the work of others by his own artistic standards. He can understand and appraise the work of others, without having the slightest sympathy for it. He is intolerant of what he considers wrong artistically and uncompromising with low or heretical artistic principles.

find that its ghost walks in Britain and only Willis dares face it and name it for what it is—a dusty cadaver without soul or conscience. On the mechanical side, Willis is very progressive. The electric action, the pitman chest, the capture-system of adjustable combination action were all introduced into England by Willis. To them he has added numerous inventions of his own of which the compensating amplifier is tonally one of the most important,



AMSTERDAM: NEU KERCHE

This drawing by Arthur G. Hill shows the sixteenth-century Renaissance case with its protecting doors which when closed cover the entire case.

Henry Willis the 3rd is not just the grandson of his famous grandfather. He is an artist in his own right. He not only knows the mechanical side of organ building but he actually does the major part of the voicing of his organs himself. He has developed several new tone colors and revived and perfected others. His work in molding the Choir Organ into a distinct entity of its own is rapidly receiving the recognition implied in its imitation by others. His insistence upon correct design is uncompromising. He will readily lose a client rather than concede to demands that he considers tonally incorrect. Almost single-handed he has fought the battle in England against the unit craze. With us, the unit organ has died an unlamented death. Now we wonder why we let it live so long. It may astonish those not familiar with the trend of organ design in England to

permitting as it does increased power and pressure without changing the quality of the voicing. A new swell-pedal mechanism involving an entirely new idea in pedal technic, is another. His coupler action is the simplest found in any organ.

From this brief description the reader can appreciate my position. Steinmeyer's artistic admiration and veneration for the old German organ was counter-balanced by the cool acceptance of its aims and accomplishments by Willis. To Steinmeyer's Bavarian optimism the classic organ is an ideal—to Willis' British temperament it is nothing more than what one should expect. The state of music in the early part of the eighteenth century demanded the classic organ. That the German organ builder of the period arose to the opportunity is, in the Willis philosophy, nothing more than his duty—a "per-

fectly normal" procedure that merits no especial comment and certainly no extravagant praise.

Willis' own work is no slavish imitation of his grandfather's. His new work has an individuality that has only to be heard to be identified. Much of the work in England today is re-builds. When the present Willis is re-conditioning a Father Willis, he does so with a reverence and fidelity to the original that preserve its master's intentions in their entirety. When rebuilding the work of another, Willis delights in reconstructing its tonality along modern lines, and in this direction he has achieved wonders of which I will tell more in later articles.

That the opinions and temperaments of these two men should not have an influence upon my own, would be to deny an obvious fact. Personally, I detest those who compromise with their ideals. I abhor the straddler, the middle-of-the-road-er—the kind that flits from opinion to opinion as the fashion demands or the voice of alleged authority dictates. My legal training has taught me to search for the truth among many controverted facts and hypotheses. This experience has worked towards a certain independence of judgment that serves to make my conclusions my own, even when they conflict with those of equal authority.

Therefore, what I shall say here about the German organ is what I believe the facts warrant—facts that were discovered and tested with the cooperation and critical analysis of two of the world's famous organ authorities.

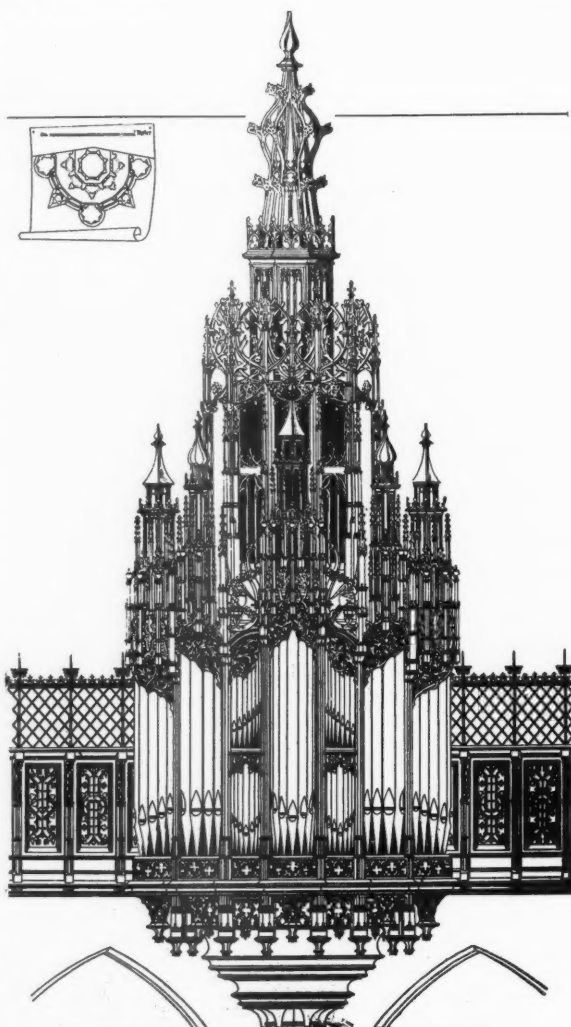
HOLLAND

Our invasion of Germany was by way of Holland. Naturally, we improved the opportunity to have a hasty look at the organs of the Netherlands.

Old organs are quite numerous in these spacious Gothic churches, and more than an attempt has been made to preserve, through the inevitable renovations and rebuilds, the original tonal ensemble. The tonal structure is a combination of German and French influences, with the German predominant. The churches date mainly from the thirteenth century and are Gothic in design, but quite different from either French or English Gothic. Suitable stone being difficult to obtain, these great structures have been built of brick, and it is a remarkable tribute to the architects and builders that this supposedly fragile material has stood the attacks of time with much better results than contemporary structures erected of stone. The interiors are distinguished for their remarkably wide and lofty naves, their double aisles, and the size and boldness of the windows in the clerestory. Even the mullions and tracery of the windows are delicately done in brick, giving an effect of lightness and grace to the whole that relieves the otherwise barren interior. The Reformation celebrated its spiritual independence by applying many coats of whitewash to the labors of the medieval artists, so that the interiors are now as unpromising as a Dutch housewife. The churches are now much too large for their congregations. Consequently they have erected in the central part of the edifice, usually at the crossing, a kind of wooden amphitheater, consisting of elevated tiers of benches and box-like pews, that leave the church proper a completely deserted structure.

Only the organ cases have escaped and only Lubeck can boast of finer fronts than are to be found in these otherwise bleak and stern Holland churches.

A Luft Hansa plane swept me across the North Sea to the Amsterdam airport; a waiting motor and a short ride brought me to the Jacobikerchen at Utrecht. The case is quite imposing and dates from the original organ.



JUTFASAS: CATHOLIC CHURCH

A drawing by Arthur G. Hill showing the beautiful case dating about 1480.

The Hofmanual and Brustwerk was built by Abraham Meere in 1680. The Positiv was added in 1823. Only the Hofmanual proved interesting; the stops are named herewith.

UTRECHT: JACOBIKERCHEN HOFMANUAL

- 8 Prestant I
- Prestant II
- Holeflute
- Violone
- Quint
- 4 Octave
- Flute
- 2 Octave
- Mixture
- Cornet
- 8 Trumpet

The Prestant-1 was quite bright, while Prestant-2 was quiet and almost fluty. The Holeflute was only fair and the Violone was evidently a modern substitute. The Quint was a flute with some development of the 12th. The Octave was big and full, as was the 2' Octave. The 4' Flute was rather good. The Mixture had a big ringing tone which was supplemented by the broader and fuller Cornet. The Trumpet, thin and snarly, added

nothing to the ensemble. In the resonant edifice, the Octave, Superoctave, and the Mixtures made a brave, if somewhat over-brilliant showing.

The cathedral at Utrecht contains an organ by Balz & Co. built in 1832 and containing 3594 pipes. The softer combinations are rather pleasing, but the full organ was overpowered by the upper-work. The case is bad Gothic.

At Jutfasas, a small village near Utrecht, I encountered in the tiny Catholic Church a perfect gem of a Gothic organ case. The front is octangular and terminates in a lace-like spire of the most delicate and intricate carving. The entire case is overlaid with gold, except the undercutting, which is picked out in blue, green and red. The pipes are handsomely embossed, and are themselves fine examples of the metal-worker's art. The date appears to be about 1480. The original interior pipework has disappeared. For a small case this is the finest thing I have ever seen. I regret that no adequate photograph was available, but a drawing by Arthur G. Hill gives some idea of its beauty.

In Brerinkelen I found an interesting two-manual built by Jonathan in 1780. The top manual had only three stops, the lower had ten, as given herewith.

BRERINKELLEN

LOWER MANUAL

- 16 Quint (good in treble)
- 8 Prestant (soft and fluty)
- 4 Octave (bright)
- Flute
- Flato (rather good)
- 2 Octave (very bright)
- Mixture (very big)
- Cornet (bright and powerful but blends well)
- Sesquialtera (rather sharp; sounds like a big reed)
- 8 Trumpet (just a buzz)

The flue ensemble is characteristically German and the powerful Mixture gave an impression of a much larger organ, well supplied with reeds.

At Utrecht I had the good fortune to meet Mr. A. Bron, Jr., the librarian at the University. He is also secretary of the Holland Association of Organists, and has spent thirty years in accumulating data concerning the organs of the Netherlands. He has what is undoubtedly the finest collection of prints, articles and specifications to be found anywhere. The material, mounted in many large volumes, is of inestimable value. I spent a whole evening examining only a small portion of it.

At Gouda, the Groot Kerke is, celebrated for its fine tower and sixteenth-century stained glass. The organ was built in 1736 by Benjamin Van der Brugge and has three manuals and allegedly 4000 pipes. The case is late Gothic. The specifications are worth reproducing.

The upper-work, as might be expected, is very prominent. The Positiv is particularly brilliant. The ensemble is clear but somewhat thin. In design it is a good example of a classic organ, though not so well done as the work of the German builders. The case, with its delicately carved details, is very fine indeed.

St. Laurence, Rotterdam, boasts of a very imposing organ case, designed in the Renaissance style. There is much fine carving which has been gilded. The wood appears to be walnut. The life-size figures that adorn the sides and top are particularly good. The organ stands on a handsome marble tribune and rises to a height of about 75'. It has a polished tin front made up of 32' pipes which shine like silver. The lips of the pipes are gilded.

GOUDA: GROOT KERKE

BRUSTWERK		POSITIV	
8	Prestant	16	Bordon
	Quintation	8	Prestant
	Saliconal		Flute
	Violongamba		Waldphife
	Echophliffe		Dulcimo
4	Octave	5½	Quint
	Echo Flute	4	Octave
2	Nighthorn		Flute Dolce
1	Flagolet	2	Octave
IV	Mixture		Flute
-	Sesqualeter	-	Cornet
8	Vox Humana	II	Carollions
	Trumpet	V	Scharp
HOFMANUAL		-	Mixture
16	Prestant	8	Trumpet
8	Prestant	PEDAL	
	Holphife	16	Prestant
	Violon		Sub-Bass
6	Quint	8	Prestant
4	Open Flute		Waldegedacht
IV	Mixture	4	Octave
V	Cornet	2	Fife
2	Octave	-	Cornet
16	Trumpet	32	Bazin (new?)
8	Trumpet	16	Bazin
4	Schamili	8	Trumpet
		4	Clarion

There appears to have been an organ in this church as early as 1460. The present instrument dates from 1723, and at that time consisted of two manuals and pedals. Various additions were made so that in 1828 the organ became a three-manual, and in 1877 a four-manual. The specification of 1723 is given.

The duties of an organist at St. Laurence are evidently conducive to long life, since there have only been seven organists in continuous service from the time of the inauguration of the 1723 organ until the present time.

ROTTERDAM: ST. LAURENCE

PEDAAL		1½	Quintfluit
16	Bourdon	III	Mixtuur
8	Praestant	V	Cornet
4	Octaav	II	Scharp
3	Quint	8	Trompet
8	Trompet		Voxhumana
MANUAAL		POSITIEF	
16	Praestant	4	Praestant
	Quintadena	8	Holpijp
8	Praestant	4	Fluit
	Holpijp	2	Octaav
	Bourdon	1	Quintfluit
	Quintadena	II	Mixtuur
4	Octaav	V	Cornet
	Fluit	III	Sexquialtra
2	Octaav	8	Trompet

At Delft I found another pretentious case at the New Kirche standing at least 65' above the tribune and having a polished tin front. The Old Kirche, dating from 1240, has an 1855 40-stop organ by Baltz. I did not pause to hear it but turned my attention to the elaborate Renaissance tomb of that doughty old seaman, Admiral van Tromp.

At Leiden, the so-called Pilgrim's Church has a three-manual 50-stop organ dating from 1540, but rebuilt in 1844. It has a dignified Renaissance case with a 32' pewter front. The Positiv is the oldest part of the organ and has embossed pipes. The ensemble is good but marred by a noisy action. The flutes are inclined to be

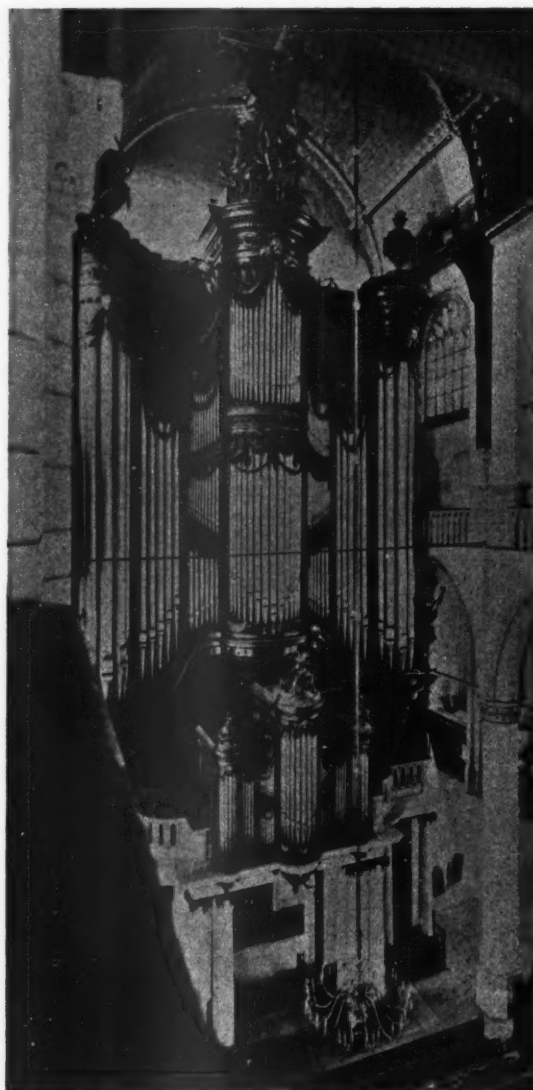
windy and the reeds were evidently new. The church is rather closely linked with American history, since it was here that the Pilgrim Fathers worshipped prior to their coming to New England.

At Haarlem I met a double disappointment. The famous case does not in reality live up to its pictures. Most of it has been painted a dirty brown or a sickly yellow. The carved figures are painted white. The pipe-shades alone preserve their original gold-leaf. There is now no sign of the famous tin front. The present pipes are covered with aluminum paint and the flats and towers are a discouraged brown.

I did not hear the organ on my first visit, because the organist positively refused to play it, even for money—the only Dutch organist who declined a fee for showing the organ over which he presided. On the second visit it was hinted that an honorarium of about twelve dollars would break the silence. But Willis decided that if the consequent sounds were on a parity with the paint job, we had best depart in all haste, lest the organist change his mind and play it for nothing. So we fled to Amsterdam and the Neu Kirche, with its sixteenth-century Renaissance case, mounted on an elaborately carved marble tribune. The case still has the great doors covering the entire front. A small organ in the transept seems much older than the main organ. Octangular in shape and also fitted with doors, it is a most interesting piece of Gothic furniture.

On the 1933 trip I was accompanied by Willis. Arriving at the Hook of Holland at 6:30 a.m., we chartered a car and proceeded upon the most rapid survey of Holland and its organs ever accomplished by two perfectly sober Nordics. The Hague, Leiden, Haarlem, and Amsterdam fell before our impetuous assault. We even had time to do the Rembrandts in the Rijks Museum and inspect several organ cases also preserved there. At 12:40, only six hours after beginning the invasion, our

plane was roaring through the weeping skies above the marshes of the Zuider Zee on our way to Hanover and Hamburg.



ROTTERDAM: ST. LAURENCE

Standing on a marble tribune, this organ has a case that rises to a height of 75', with towers composed of the 32' pipes.

AUTHOR'S NOTES

For the most part, the spelling on the stop-knobs of the organs visited is retained in the stoplists quoted in this series. The beginner may welcome some comments on the various divisions of the organ as found abroad:

Hofmanual,
Hauptwerk,
Hauptmanual,

Manual 1, all corresponding to our Great. This division, by whatever name called, contains the principal Diapason chorus, and usually also a subsidiary flute and reed chorus.

Brustwerk,
Oberwerk,

Manual 3, implying a division that has no modern equivalent. It was placed in the front of the case, usually above the organist, hence the word 'brest' or above.



A THREE-MAN CONSOLE

One to play and two to pull stops on either side; presumably for practise the organists pulled their own stops in the art of stopistration, thereby gaining such exercise that their vitality mounted and they lived long enough to average a thirty-year tenure of office through the period from 1723 to 1934. This is the console of the organ in St. Laurence, Rotterdam.

It was usually the smallest division and while sometimes treated along Echo lines, it was more frequently rather a high-pitched and super-brilliant section that added a chorus-reed effect to the tutti. To that extent it was the forerunner of our modern Swell in which it has now become absorbed.

Positiv,

Ruckpositiv,

Manual 2, originally a portable organ carried in procession, either to accompany the choir or to play interludes between the stanzas. Hence the name—to deposit, set down. Later this section became attached to the organ but retained its function of accompanying the choir. In the classic organ it was treated along the lines of a miniature Great, or echo to the Hauptwerk. Consequently it contained softer and less aggressive voices, and the more delicate mutations, as well as the accompanimental stops and solo reeds. It usually contained more stops than the Hauptwerk. It was always mounted in a separate case, projecting beyond the railing of the organ

tribune or gallery. The console was in the case, immediately back of the Ruckpositiv. Consequently the organist sat in the space between the main organ and this division, facing the main organ and with his back to the Ruckpositiv. Frequently the stop-knobs or handles for the Positiv were in the back of its case and not with the stops on the console, obliging the organist to reach in back of himself to operate the stops. Both in Germany and in England the office of this division was primarily to accompany the choir. In England it was originally called the Chyre or Chair organ—perhaps because the organ bench was sometimes affixed to it, hence Chair. It is stated by some authorities that chair was later corrupted into Choir. Up until the past three decades the Ruckpositiv or Choir was treated as an open division. In the romantic organ it is enclosed and its tonal integrity violated by the removal of all its upper-work, so that now nothing remains but a selection of celestes, strings, orchestral reeds, and innocuous Diapasons.—E.R.

Looking Ahead

Reflections on the Church and Concert Organ of the Future with a Summary of Contributions Made by Organ Builders of the Past

By Rev. TYLER TURNER



AMERICAN Organ Building has, for the past seven or eight years, been passing through the melting pot. Unlike similar periods, those stirring the caldron are not quite sure which of the contents is gold, and which dross. One draws forth one element, another a different one; each is equally satisfied with his product and offers it as the climax of experience in all varieties, the one last word. But the last words hold only one common mark: their

unanimity of disagreement. To consider the varying trends which led up to this condition, and to speculate on future possibilities, especially in the field of the concert organ, is the purpose of this discussion.

There never has been a native school of organ design. From revolutionary days, through Erben, Roosevelt, and Hutchings, our builders have drawn their inspiration from England and the continent. They have acquitted themselves well in their contribution to mechanical perfection. Indeed, without them the mechanical side of organ building would be much the same as it was forty years ago in this country, and what it remains in most of the countries of Europe. But that with which we are concerned is the product of other than American genius.

What is often called, and not unjustly, the American organ, is equally foreign, though naturalized into a truer blue Americanism than nativity alone would necessarily have made it. The inception of the unit system was due to a Belgian, Leonard Dryvers; its development, to an Englishman. The passion for the development of the fundamental in foundation work was adumbrated in Germany, and nurtured by the same Englishman. Smooth reed-work was the result of Father Willis' labors, similarly planted here in this country by Hope-Jones. Keen strings were still another English development, for which Robertson and Thynne were especially responsible. Again it was Hope-Jones who Americanized them, with slight

modifications of his own, chiefly more attenuated scales, and bellying. Our actual contributions probably narrow down to the invention of a few solo reeds, and a greater facility in synthetic combinations which resulted from mechanical advances. Further than that, we have only served as a cold-storage for solo stops which European conservatism prevented from native acclaim.

There always have been voices of protest against our Phonon tendencies. Audsley in his day, and others whom he inspired, flooded the field with literary barrages, the chief effect of which was to furnish interesting reading matter for organ enthusiasts, and to instigate occasional controversies with builders. It might be interesting, could one determine the outcome of forsaken alternatives in history, to know whether Audsley's protagonism of a richer organ would have made any effect, had it been divorced from its departmental and enclosure complications. That he commanded the attention of the organ world is evident from the popularity of his works and the esteem in which his name is still held, despite its paucity of influence. His chef-d'oeuvre constructed for the St. Louis exposition of 1904 was swallowed up in the Wanamaker organ. Then for twenty years there was no outstanding instrument which embodied his conception of the concert-room organ. The few fragments could be found in the West Point Chapel. But a permanent representation of his principles awaited the work of Senator Richards at Atlantic City (the Highschool organ, 1924). Here there were reed mutations, timbre mutations, a warmer tonal structure, and departmental subdivision and compound expression. Beneath its rather vague outline, the marks of Audsley are quite evident. It is to the everlasting credit of the versatile Senator that the same instrument made generous use of elements from quite different sources. Beside the classical marks inspired by Audsley, and several of his devices of appointment and enclosure, there was judicious unification, an assortment of percussions and traps, and a number of voices which the old gentleman during his life contemptuously dubbed "ear tickling."

The Highschool organ was a tolerant attempt at an eclectic tonal design, embodying whatever was found useful from various schools. Senator Richards' works are practically the only such attempts in the United States. When the confusion of controversy and misunderstanding are subdued by time and experience, and when alterations of conservatism and radicalism have given way to seasoned analytical judgment, his three chief works will be regarded with something nearer their due.

Contrary to first impressions, it is not easy to make a large organ distinctive. Bulk works against it. There is a multiplication of timbres, carried out with more than usual plenitude in Senator Richards' works. This detracts from distinctiveness. In both the Convention Hall and Highschool, conformity to an accepted pattern was, I believe wisely, rejected in favor of a more healthy democracy. It has seemed that the very least that could be said of them was that they were complete in their stop appointments, and that one could find material to suit any variety of needs, instead of being arbitrarily bound to a classical ideal which, though symmetrical in itself, represented only one tradition. In these organs many idioms are represented. Classic ensembles are there, plenty of American ensemble, and all of the exaggerations of timbre characteristic of the theater age. Apart from defending the use of solo stops, which is not my purpose, I regard these instruments as truer concert organs than any others in the country because they lend themselves to the range of music which is rendered on the concert organ.

Until very recently, we were content with the American organ as it stood, and felt that the orchestral and solo voices which it included by natural selection were sufficient. These were usually some solo reeds, keen strings on the Swell and a few fancy flutes and celestes. No definite system directed their disposition save that assertive tones usually found their way to the Solo, more subdued ones to the Swell or Choir. When, about 1926, the great awakening dawned, the church, concert, and residence organs were for the most part built on identical lines. The concert installation would have more solo stops; residences usually more strings; but for such slight differences they were of one type.

Hope-Jones, whose influence was responsible for the tonality of the period, showed greater wisdom than those who adopted and adapted his voicing. He was directed by a definite plan, even though that plan is now in general disrepute. He sought certain effects, and took what he believed to be the expedient steps to secure them. It seems curious that he and Audsley, with so much in common, should have been separated by such a wide gulf. Total enclosure¹, compound expression, and the general orchestralization of the organ seem to have grown independently in the mind of each. Yet Audsley voided his bitterest spleen at Hope-Jones, barely noticing some of his developments of voicing in *The Art of Organ Building*, and wherever possible minimizing his acknowledgements to their inventor. Hope-Jones championed many of Audsley's pet aversions, including unification, unharmonic foundation, and restriction—finally total elimination—of mixture-work. These heresies were sufficient official reason for hostilities, at least on Audsley's side. It was a sorry condition altogether, when the American organ of the 1910's and 20's, conforming in outline to tradition, adopted some of the most disfiguring marks of both men, with the advantages of neither, except possibly in the matter of total enclosure.

What an anomaly! The Great, Swell, Choir and Solo of the past, minus the rich Diapason chorus of the Great, the reed chorus of the Swell, and the brittle Geigens of the Choir, with an assortment of ill-befitting orchestral stops scattered at random throughout. Had classic principles been eclipsed by a true orchestralization of the organ, we might now turn our attention to Europe, feeling that for this benighted era we had at least one contribution to bequeath. Not at all. The orchestral warmth of the European organ was lacking as was (save, of course in his own instruments) the flexibility of the Hope-Jones system. The orchestral analogy extended no further than the few strings and solo reeds and their improvements in voicing.

The "unit orchestra," now fashionably scorned by the best organists, was the one true systematic effort toward an orchestral organ. This statement may seem unfair to Audsley, but I believe it is not. His "system" was forced and artificial, and altogether so complicated and unwieldy that it could scarcely merit the name. His arbitrary categories for strings, woodwinds, and other stops were the result of no more than the necessity for putting them somewhere, it seeming best that each family should form a group. The plan for compound expression, too, though sound enough in theory, was often based in practise on no more than personal whimsy. Why should the brass be placed on this manual? why should the woodwinds be there? why should this division be "endowed with powers of compound flexibility and expression" while another is not? His own defences say much of contrasting the Flute in one chamber with the Clarinet in another, and of expression for the individual orchestral choirs, which is good enough in itself, if it did not, according to his plans, cripple the material seriously for other uses and make ensemble effects subject to elaborate coupling.

The first Hope-Jones "unit orchestras" were subject to some of the same drawbacks. Like Audsley, he enclosed the brass-wind together, the woodwinds, the strings, and the foundation, each in their separate chamber. But unlike Audsley—and this is why I believe him to have been working on systematic principles—he treated the organ as a group of tonal departments irrespective of manuals. Unification, which the erudite Doctor shunned so assiduously, made this possible. The complete break with tradition enabled him to regard the manuals from a utilitarian viewpoint, and the tonal sections departmentally. Audsley stuck to the older and obsolescent practise of thinking too much in terms of manuals. He formed a concept, such as his wood-wind division, and immediately hitched it to a private manual, and further enlarged its use by subdivision and double-enclosure. But all of this remained one manual. To effect his famous contrast between the Flute and the Clarinet, it was necessary to have the wood-wind division, played by its own keys, and split between two chambers.

Hope-Jones proceeded by a more practical method. His conception of the organ was abstracted from the old divisions of Great, Swell, etc. After the tonal families were formed, they were then assigned to manuals. The psychology of the difference might be explained thus: To Audsley, a given stop was an intrinsic ornament to one particular division; to Hope-Jones, it was a tonal resource which was to fill a number of uses, as he apportioned it upon the specification. The first would create a division of an instrument, and then assign to it the stops which it should contain.

The second would regard the entire organ as one unit, and select stops which complemented each other, using the manuals only as a means of control. Those who completely misunderstand the fundamentals of the unit system complain that it assigns the same stops to every manual. That is so because the manual does not stand for a divisional organ, but stands for a use. Theoretically, there is no reason why the unit cannot have a fully-developed Swell, and an individual Great; but if so, the stops of each would be available on the manual of the other division. In any event, the organist by registration could separate them, and play the instrument as a straight organ without difficulty.

The "unit orchestra" needs but a word of explanation for any who may not be familiar with the principles of its design. It is not an organ over-unified. The extent to which it carries unification is incidental to its most important features, which are orchestral flexibility and expression. The families of tone supplant the divisional organs as the enclosure units. Hope-Jones enclosed the brass, foundations, woodwinds, and strings in groups. There was, therefore, no such thing as a Swell expression, for on the Swell organ there would be four expressions, as on each of the other manuals, giving individual expression to each choir of stops.

The next step in "unit-orchestra" design was to dispense with the traditional manual names which were becoming meaningless, and abandon all semblance to the orthodox organ. With this, it became a new instrument, as distinct from tradition as was Audsley's concert-room organ. Its two principal manuals were the Accompaniment and Solo; the third was the Orchestral,³ usually in the center, and the fourth originally the Bombarde.⁴ These names were explicit of the purposes which they served. A two-chamber instrument would have two complementary sets of stops, with most of the solo in one, and accompaniment in the other.⁵ There might be a Tuba in the Solo chamber, and a Trumpet in the Accompaniment; a Phonon Diapason in the first, and a Horn Diapason in the second, and so on.

That, in brief, was the "unit-orchestra." Associated with these principles of design, there were of course the particular aggravated types of voicing of which we commonly think in connection with the name. But these were subordinate elements which grew in the same shops, and were related to the "unit orchestra" only by a common parentage, but which might as well have been omitted altogether. The "unit orchestra" design can be applied to the most orthodox organ. It has not been, because there is no particular reason why it should be.⁶

It will be patent, upon a little thought, that these ideas offered something of value toward the creation of a modern concert organ. Had they been disencumbered of their Tibias, Phonons, and other exaggerated colors, they might have gained a more respectful reception in organ building circles. Before such an opportunity arose, they found a new and not altogether ennobling vocation in the theater, where, fortified by palpitating right foot and vibrato, they were permanently exiled from the respectable part of the profession.

The system of Audsley was too deliberate, literal, ponderous and stuffy to warrant any general acceptance. That of Hope-Jones was too risqué. But strong bonds existed, unrecognized, between them. Each needed an apostle with the capacity for analysis, to adapt their ideas to practise. It is to the greater credit of Senator Richards that he filled this function

for both, though I believe that his own work awaits further distillation and maturity.

—NOTE—

¹I have used the term "total enclosure" rather loosely here to cover all, or most all of the organ. Both Audsley and Hope-Jones occasionally left a small division open, though each moved toward the greatest powers of expression possible. It was only to preserve what they thought would be lost by enclosure that they did include in their schemes a few exposed Diapasons. Hope-Jones finally abandoned even this, and actually enclosed the entire organ.

²This is so theoretically. Many other details enter into the subject in practise, such as the added expense which minimizes the number of stops.

³Hope-Jones later replaced the Great on the "unit orchestra," but many of his associates continued to use the Orchestral, which controlled imitative stops, mainly for chorus playing.

⁴Mr. R. P. Elliot, who gave more thought to the actual needs of unit-playing than anyone else, subsequently substituted a Percussion as the top manual. It carried, in addition to tuned percussion stops, muted brass, and other exaggerated timbres which theater players found useful on a fourth manual.

⁵The words solo and accompaniment are here used to refer to stops of those natures, not to the manuals. As practically every stop was interchangeable, there were no stops indigenous to any particular manual.

⁶It probably needs mention that the unit organ, properly so called in distinction to the "unit orchestra," followed the traditional outline in manuals and enclosure. Briefly, it was an orthodox organ, augmented by intra-manual and inter-manual borrowing. It was the logical forerunner of the "unit orchestra," and continuing with it, contained much the same type of tonal structure. The unit organ has no particular bearing on the subject, but it is necessary to grasp the difference between it and the unit orchestra. For a complete discussion of the two types, compared with the straight organ, see the series of articles by the author entitled Unit and Straight in the April, May, and June, 1930 issues of *The American Organist*. A complete history of the mechanical developments which made the unit system possible was published in *The New Music Review* for October, November, and December, 1930, the last of which also included a sketch of the life and works of Robert Hope-Jones. Students of the same subject are referred to *The Recent Revolution in Organ Building*, obtainable from the Rudolph Wurlitzer Co., North Tonawanda, N. Y. It contains an early account of Hope-Jones' work, and is interesting historically, though it is no longer a reliable evaluation of his ideas, nor is it either practical or impartial.



—A WARNING—

"Come, Mr. President; come, gentlemen of congress, cleanse the administration of ultra-socialists and communists before it is too late. America does not want them. This is still the country of Washington and Lincoln; a free America, a democratic America where free speech, a free press, religious tolerance and freedom from dictatorship are desired," was the conclusion of a lengthy Editorial in the Paul Block chain of newspapers.

—3000 BAKERS—

in the New York State Association have returned their 'blue eagle' badges to Washington "in protest against a regime that has proved disastrous and forced many bakers into bankruptcy," said the New York Times.

Park Church Choir Goes Visiting

Raises Money for Its Traveling Expenses, Takes the Prize at Westminster and Sets a Pace for Other Volunteer Organizations

By WARREN B. WICKLIFFE



AS A MEMBER of Park Church Choir, Grand Rapids, winner of first-prize and cup at the Talbott Festival in Princeton in June, I have been asked to write a history of the trip as well as of events leading up to this junket.

Under the direction of Mr. C. Harold Einecke, Park Choir has been singing services and concerts throughout the middle-west since 1929, in response to invitations, singing for the Detroit Institute of Arts, University of Chicago Chapel, and Mandell Hall, University of Chicago.

When the choir was invited to compete in the 1934 Talbott Festival, plans were made to defray travelling expenses. One of the rather steady sources of income proved to be business luncheons, of which three were served in April and May. An average of thirty dollars was realized in profit from each luncheon and the choir has been so encouraged by the response to the idea of a regular series of luncheons that we are now planning to serve them, starting in September, once a month throughout the coming church year. The luncheons this spring were managed and served entirely by choir members, and the price was made low enough to attract business people in the downtown district readily accessible to Park Church. Acting on the experience of various groups of the church who had been serving luncheons and dinners for a number of years, the choir was able to give a well-balanced and attractive meal for twenty-five cents. Many of the women in the choir baked cakes and cookies and contributed them to the luncheons, while one of the men who is in the baking business was able to supply bread at a low price. Both cafeteria and table-service methods were used, although we discovered that many persons have an aversion to cafeteria and prefer to sit and wait for their dinners.

Another remunerative source was a minstrel and variety show, produced in conjunction with The Parkers, a group of the young married people of the church. The men's section of the choir got up the minstrel division. A well-presented, even-flowing minstrel show seems to be quite a favorite; the choir has been requested to present one again this coming year. Following the minstrel, The Parkers presented a series of short vaudeville sketches. For the finale, the women of the choir presented a plantation scene, singing Negro lullabies. The men then joined for the finale number, a dramatic interpretation of Noble Cain's "Glory Train."

An excellent idea in the financial line was evolved; letters were sent to members of the church, requesting them to purchase patron tickets at a slightly higher price than the general admission, the patron tickets entitling the purchasers to reserved seats and giving them the satisfaction of seeing their names in the program. Profit from the minstrel show ran close to two hundred dollars.

Following one of the time-honored customs of church organizations in search of some of the coin of the realm, the choir also conducted a rummage sale. Cast-off clothing, house-furnishings, and a grab-bag lot of articles and utensils ready to be thrown into the rubbish were placed on sale in a store in the downtown section of Grand

Rapids, where many of the rummage sales of other organizations had been held before. With the help of a few men of the choir, impressed into service to keep back the crowds, the women sold the rummage at low prices and managed to realize somewhere in the neighborhood of thirty dollars profit, with comparatively little loss in the form of theft.

These methods, plus contributions from various members of the church, provided sufficient money to take care of most of the travelling expenses of the choir. On the trip, members paid their board and room, amusement expenses, and extra fares. A transportation committee was able to obtain a special low rate from the railroad and the money realized from the various ventures, along with a contribution of five dollars from each member, was sufficient to defray all railroad expenses.

Through the efforts of a representative of the road, the choir was afforded two special air-conditioned cars of the latest type for their use. Sleeping accommodations were afforded through the conversion of the seats. Unfortunately, however, it appeared that many of the men had insomnia, and the car on the trip east was not so quiet as one would be led to hope. Let me say the return trip, after the tiring activities of Princeton and New York, presented a rather different aspect.

Leaving Grand Rapids one evening after a most inspiring farewell service conducted at the station by Dr. Thompson, pastor of the church, we arrived in Princeton the following evening. That evening, a dramatization of Mendelssohn's "Elijah" was presented by Westminster Choir students and a forceful play, *The Great Choice*. At the request of Dr. Williamson, Park Choir sang a group of four or five anthems in the interval between the "Elijah" and the play.

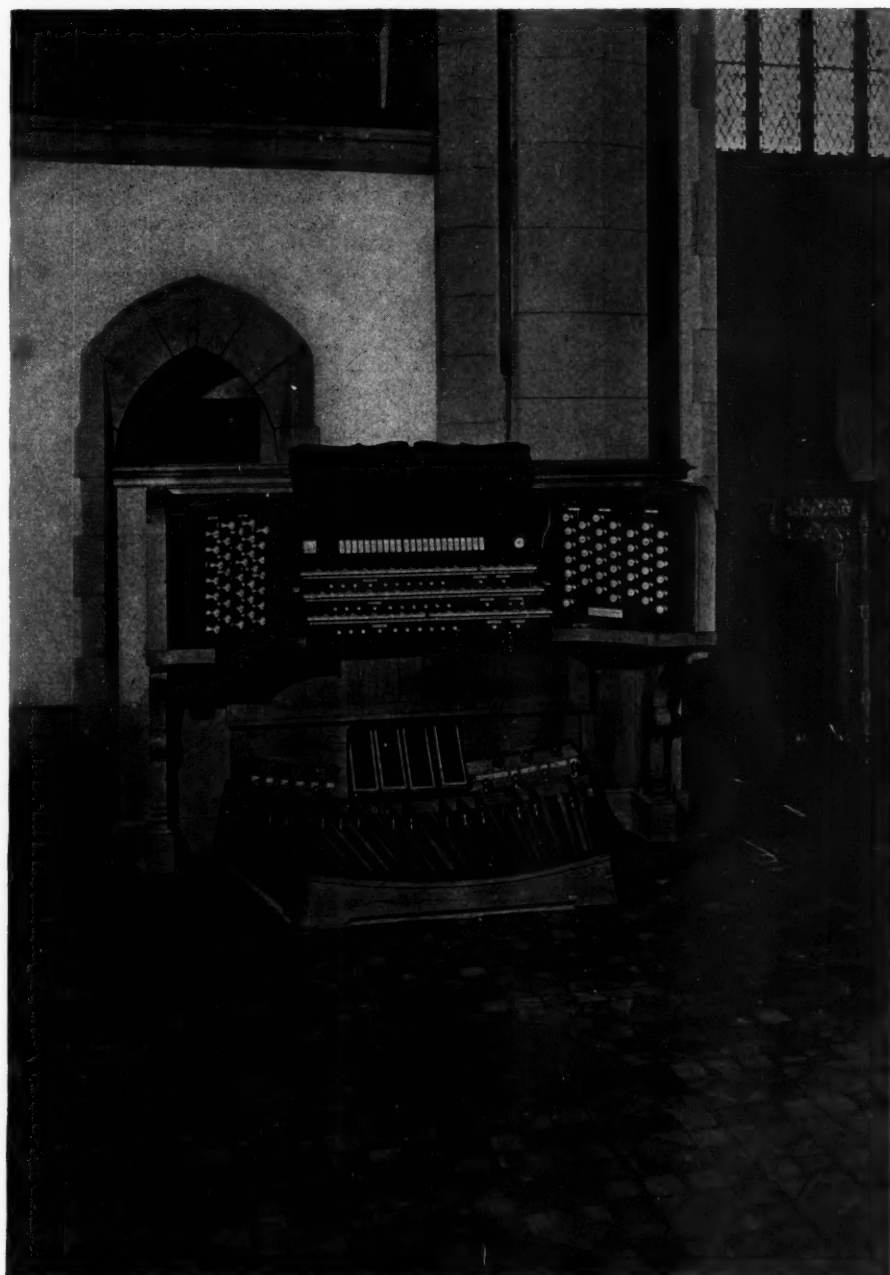
Through a temporary land-office instituted by Westminster Choir, all choirs attending the Festival were well taken care of; many of the Park Choir were lodged in houses of historical interest. Meals while in Princeton were obtained at restaurants.

The following morning Westminster Choir held a consecration service, impressive and beautiful from the processional to the benediction. Westminster Choir sang the old Netherlands "We gather together" and the Christiansen-Lindeman "Built on a Rock," an anthem of great power and beauty of melody. A prayer-response followed the prayer of consecration, while the candidates for consecration sang, with the other Westminster Choirs, "O Praise Ye the Name of the Lord" by Nikolsky. The benediction response was the Lutkin "The Lord Bless You and Keep You."

In the afternoon, the Westminster Choir held a reception for visiting choirs at the Westminster Girls' Dormitory and refreshments were served on the lawn.

At five o'clock, the Bach "B-minor Mass" was presented at Princeton University Chapel. The impressive silent processional paved the way for an inspiring interpretation of the great "Mass."

Saturday morning Mary B. Hamlin's play, *The Rock*, was given and in the early afternoon a tour of inspection of the new buildings now under construction was con-



IN MARTIN LUTHER CHURCH, YOUNGSTOWN

Console of the new Hillgreen-Lane organ whose stoplist is presented in these pages, together with a few comments by the recitalist who dedicated the instrument. Hillgreen, Lane & Co. supply consoles to meet the tastes of the purchasers; this stop-knob example is a thing of beauty. Our Cover Plate and Frontispiece show other views of this addition to Ohio's growing list of splendidly artistic organs.

ducted, with members of the Westminster Choir as guides.

In the afternoon the entire Westminster student body gave a concert in Alexander Hall on the Princeton Campus under Dr. Williamson's direction. Those who arrived as late as a half-hour in advance of the scheduled time were forced to stand through the entire performance.

Beginning at six in the evening the festival program and competition took place in Palmer Stadium. Over sixty choirs competed, and the total number of choristers reached well above four thousand. Park Choir had the

especial distinction of coming the longest distance to compete. The processional took well over an hour to march down the field and was indeed an impressive sight. Each choir, as it came on the field, was announced to the stands and was received with applause. Park Choir had the unusual honor of being greeted not only by applause but also by the entire grand-stand audience's rising to its feet and cheering as we passed. Following the marching, the combined choirs gave a program of choral music, conducted by Dr. Williamson, aided by an unusually friendly wire-haired terrier whose inquisitiveness about Dr. Williamson and his actions gave pause to all to won-

der whether or not the even tenor of the concert would be interrupted. However, Dr. Williamson overcame his hazard with dignity and persuaded the dog to content himself with a tail-wagging.

After the program, Dr. Williamson, with much procrastination and consequent anxiety on the part of all contestants, announced the winners. Park Choir was winner of the cup for the best-appearing and -marching choir as well as the first place in the competition, while the Glenridge Presbyterian Choir of Scranton won the cup for the best-presented choir. Both choirs came down from the stands and marched across the field to receive the prizes, presented by Mrs. H. E. Talbott, sponsor of the Festival and the School.

Park Choir then boarded a bus to go to Montclair and the following morning we sang a joint service at the Central Presbyterian; under the direction of Mr. Carl F. Mueller both choirs sang his arrangement of the chorale "Now Thank We All Our God," while Mr. Einecke conducted the two choirs in the Christiansen arrangement of the Finnish folksong "Lost in the Night"; Park Choir sang two anthems from the concert program, "Ave Verum Corpus" by Byrd, and Snow's "Strong Son of God." Following the service, Park had dinner in Montclair and then took a bus for New York, where in the evening under specially selected leaders we took the subway to the Fort George Presbyterian in upper Manhattan. After our concert we had a reception with refreshments suited to the heat of the evening. Mr. John L. Fuess is organist of Fort George.

The following day we broadcast from Radio City over a coast-to-coast network and were conducted on a tour of the building.

After a free day we embarked on our return home, leaving Pennsylvania Station in the evening and reaching Grand Rapids the following midnight, where a welcoming crowd and a band made complete the homecoming.

Park Choir rehearses twice a week, Tuesday and Friday evenings, with special rehearsals when needed; rehearsals generally run from 7:15 to 10:00, many times

later. Extra time and rehearsals are called for such activities as the minstrel show and other outside presentations. We get together for a party or picnic of some kind, members extend the hospitality of their homes for a pot-luck supper or picnic, treks to Grand Haven and other resorts on Lake Michigan are made, and boat-trips have been enjoyed by the entire organization. Infrequent rehearsals of new music and the concert program are held during the summer in order to "wear the rust off" before plunging into the regular services and duties of the fall.

A choir 'newspaper,' at present known as the Lost Chord, was started last fall and appeared with more enthusiasm than regularity during the past year. With the writer as editor-in-chief, printer's devil, distributor, and worrier-in-extraordinary, the paper is rounding out into a fair-sized publication, replete with humor, serious articles, and editorials, columns by Mr. Einecke and members of the choir, and regular message to the choir from Dr. Thompson and the choir-mother, Mrs. Edla K. Hagens. A question-box on voice and choral work is conducted by Mr. Einecke for the aid of the choristers, and members are requested to hand in questions on these topics.

While Park Choir has given concerts and has taken many trips, we work toward a more beautiful and inspiring service in our own church the year around. Following the Westminster Choir ideals and ideas, the concerts we have been privileged to sing have been more in the spirit of missionary work than in any attempt to show-off our organization. In working together in harmony and co-operation, Park Choir has developed a wonderful spirit that may, we hope, inspire other choirs wherever our influence may be felt.

Park Church choir is composed entirely of volunteers; our repertoire of unaccompanied numbers, all memorized, include about sixty compositions; three years ago when the choir made its debut in concert the membership was about forty, with a quartet of paid soloists, while today there are forty-eight members and five applicants on the waiting-list.

An Unusual Vesper Service

Details of a Service Consisting Exclusively of Scripture Reading and Organ Music with Registration Suggestions for One Number

By MRS. FAMEE ELMER SHISLER



Y REQUEST of T.A.O. a detailed account of a vesper musical service given in Ebenezer Evangelical Church, Tiffin, Ohio, is herewith presented, conscious of the fact that any idea, no matter how humble, might help another organist in a similar effort. The following numbers were all played by organ-piano ensemble, my daughter Lorene assisting as pianist:

Guilmant-at, Pastorate
Rubinstein-vs, Kamennoi-Ostrow
Bach-g, Prelude and Fugue Em
Beethoven-jb, Rondo, Concerto Gm
Massenet-t, Angelus
Liszt,sp, Les Preludes

This was purely a worship service with no effort at sensational effects. The intent in each number was to play it with true musical feeling, and with the utmost taste and refinement in registration.

The service was planned for the average audience, lovers of music, but not professional musicians. The purpose was to minister to the hearts of the hearers, seeking to instil in them new faith, new courage, and more abiding trust in God. The service opened with the Call to Worship, Words of Invocation, and the reading of the 150th Psalm by the pastor. Immediately following this the pianist began very softly the Pastorate. After this the congregation joined the pastor in responsive sentences of praise, and the evening prayer was offered. Without pause the Rubinstein number was played, followed by Bach and Beethoven.

For an offertory the Angelus proved very effective. Instead of a Meditation by the pastor, he read the 145th Psalm, the third chapter of First John, and the 149th Psalm. Les Preludes was followed by the benediction and organ response. There was no postlude.

Some of the numbers used are not usually found on a vesper program, as, for example, the Rondo from Bee-

thoven. The thought in selecting this number was to impress the fact upon the hearer that if Beethoven could emerge so triumphantly from his troubles, escaping from their bondage, so can the soul that puts its trust in God's gracious providences emerge victoriously from its trials and tribulations. The Victory Song in *Les Preludes* also inspires the struggling soul to press onward and upward, reassuring itself in the Divine promises of guidance and help.

No doubt, any one possessing a modern organ could have prepared a program of this character in much less time and with less difficulty than in this instance. The organ is a two-manual with very few stops, but the ensemble has a beautiful transparency, and is full and rich. Individual registers are all good, and the organist is able to find many beautiful combinations, especially if the manuals are not coupled at all times. There are no mechanical devices. Everything must be done singly by hand.

Many hours were spent in planning the most effective and beautiful combinations, and in learning to make the changes with speed and poise. (I have found Lynnwood Farnam's method of moving some object during practise from one end of the keyboard to the other when making a registration, very helpful.) In ensemble playing it is so easy to make the combinations too loud. Fullness and depth are needed at times, but never loudness. In the Beethoven number, no louder combinations than forte were used until the bottom of page 63 where the right hand returns to a loud combination on the Great, followed by the left hand for two measures, then to Swell again until the same phrase is repeated; again both hands return to Swell, and remain until the last chords. It is possible that a certain combination may produce an agreeable tone color, and yet the outline is not clear. The playing must be clean-cut and clear. One must also be very careful in the use of the Pedal—rather too little than too much. Organists should always hear what they are playing, above all when playing ensemble.

The part to be used on the organ in all the pieces had to be arranged for it, since, with the exception of Bach's Prelude and Fugue and Massenet's Angelus, they were either for two pianos, or for harmonium and piano. It was necessary to study each composition carefully. In the numbers written for two pianos, both copies were studied away from the instrument, and the changes necessary in the part used for the organ were noted. This took many hours. Each number was then carefully played on the organ, and further changes made, also a part for the Pedal was mapped out. Again they were carefully played, this time with the pianist, each performer noting the effects and the interchanging parts. In the Concerto the organist followed Part 2, in *Les Preludes* Part 1, interchanging when necessary.

In several places in the Concerto where Part 2 has a solo, it was impossible to get a clear and beautiful combination, and the piano took the part, supplemented on the organ by a few chords and the Pedal, or Pedal only. For instance: in the Concerto, page 42, second staff, beginning with the third measure, the pianist played seven measures of Part 2, the organist playing Pedal only until the eighth measure. In two passages, one beginning at bottom of page 40, and one beginning at bottom of page 47, which are for Part 2 alone, it was found to be more beautiful when a part for the piano was added to it, the pianist playing something brilliant but not too loud. The accompanying piano-part began with the last note of the fourth measure of these passages. In the passage beginning on page 47, and continuing for five staves on page 48, the pianist played only to the rest in

the last measure of the fourth. Continuing the organist played alone until the sixth staff, when the pianist entered at the place marked solo.

In a service of this character, to make it beautiful and interesting, one must take into account artistic phrasing, fluent technic, careful use of the crescendo, etc. Every smallest detail was carefully worked out. as, for example, the cadenza for piano on page 60 of the Concerto, where the organist should hold a chord to the end of the cadenza; the organ was quickly reduced to the softest stop, and held only until the highest note of the cadenza. The effect was much better that way. Because it was thought to be more beautiful, several measures were omitted from page 64.

The foregoing will give a slight idea of what was done to arrange the two-piano numbers for organ and piano.

The Bach number played by organ-piano ensemble is very effective. The changes for piano use were easily made. The first eight measures were played almost identically with those of the organ, except that the hands alternated in measures 6 and 8, instead of playing a double trill. In measure 9 (Pedal solo) hands alternate in octaves, as they do in all the organ Pedal solo parts. The pianist must use the sostenuto Pedal carefully, otherwise the overtones will sound like an organ cypher. In places in the Fugue (measures 45 and 66) the pedal must change with every note. No pianist should attempt to play the Fugue with organ unless able to produce a soft, clear, singing tone.

The Angelus was played as an organ and piano ensemble number also. This may sound crude to organists who have access to beautiful Chimes. The organ used had no Chimes, so the nearest approach was to have the pianist imitate Chimes where they were indicated, and a chime-note was added at other suitable places also, creating a satisfactory ensemble. The organ response at the close of the service was accompanied by piano chimes, played in the upper part of the keyboard, very softly. This was done merely to make every thing as beautiful as possible with the facilities at hand.

The Guilmant and Rubinstein numbers are both written for harmonium and piano, thus necessitating revision in the manual parts to suit the organ, and adding a Pedal score.

A detailed account of the registration changes made in one composition is given as requested; the program was prepared for a small organ in a medium-sized auditorium, hence it is doubtful whether much good can result. However, we note the changes and registration in one composition and, not to tax the patience too much, will take the shortest one, one needing fewest changes.

For Guilmant's Pastoral prepare Pedal 16' Bourdon; Great 8' Dulciana; Swell 8' Gedeckt, 4' Flute, and perhaps Tremulant. The beginner must remember that this combination, while satisfactory on one organ, may be crude and unsatisfactory on another; the stop-names mean but little and are used merely because there is as yet no better way of indicating registration ideas. If the combination does not sound beautiful or effective, use something else; music must be beautiful and appealing. The Pastoral is in 12-8 rhythm, and each measure will be divided into twelve beats to more exactly indicate changes.

Measure 10: r.h. on Swell, an octave lower; l.h. on Great, an octave higher; Swell shutters closed. At beat 7 open shutters slightly.

11: Continue to gradually open shutters. Beat 6, Swell shutters are three-quarters open. Beat 7, begin to close, closing fully at beat 10.

- 12: Beat 7, slight swell, repeated.
 13: Open shutters at beat 4, close at 10.
 14: Crescendo through the whole measure.
 15: Continue crescendo, to full-open on beat 7, and then diminuendo. Similar crescendos and diminuendos, some completely opening or closing the shutters, others only slightly moving them, can be used effectively throughout the composition if not overdone, but they will not hereafter be recorded.
 17: Tremulant off; add S-G coupler, Violin Diapason, and Melodia.
 20: Both hands on Swell.
 22: Add Oboe and S-P coupler.
 24: At beat 4, both hands to Great.
 25: At beat 3, add G-P. Between measures 25 and 26 take off with the l.h. the G-P and S-P couplers.
 27: Begin with r.h. on Swell, adding l.h. at beat 4.
 28: Reduce Swell to Oboe alone; Melodia off Great.
 30-31: Pedal silent, r.h. on Great an octave lower.
 32: L.h. on Swell, play as written, r.h. on Great, no Pedal.
 33: On S-G, with Gedeckt.
 34: At beat 8 add with r.h. the Swell 4' Flute, returning r.h. to Swell; add Great 8' Melodia.
 35: At beat 3, add Pedal; watch the l.h. through measures 35 to 37.
 38: Return r.h. to Great, l.h. on Swell, play an octave higher to end of measure 41.
 41: On last beat add to-Pedal couplers.
 42: Add Swell Diapason.
 43: Both hands on Great, r.h. an octave lower, l.h. as written.
 44: At beat 7 return l.h. to Swell; after last beat, take off to-Pedal couplers.
 45: Return r.h. to Swell.

- 46: At rest, reduce Swell to Salicional and Gedeckt.
 47: No Pedal, both hands on Swell.
 49: Gedeckt off.
 50: Add Pedal.

The right hand plays an octave lower from measure 30 to measure 46. The Tremulant is used or discarded as best suits the effect throughout the composition.

The Bach Prelude and Fugue in E-minor, popularly called the Cathedral Prelude and Fugue, was played in memory of Lynnwood Farnam and the calendar made note of that fact. The complete program was:

Call to worship, invocation, Psalm 150.

Guilmant's Pastorale.

Scripture, prayer.

Rubinstein, Bach, Beethoven, Massenet.

Scripture.

Liszt's Les Preludes.

Benediction, moments of silence, organ response.

It will be noticed that the service consisted almost exclusively of Bible readings and music, there being no sermon, my husband, Rev. W. R. Shisler, pastor of the church, preferring to present the service with Scripture readings to displace the usual sermon. Through the call to worship, invocation, and Psalm we were brought into a consciousness of the presence of God and the true spirit of the service, an impression further intensified by the Scripture readings immediately after the Guilmant Pastorale. Many were especially moved by this combination of Scripture readings and instrumental music—the complete absence of words, spoken or sung, seemed to the more completely free the spirit for meditation and worship. All seemed refreshed and better equipped to again face the tasks of every-day life. We who presented the service felt that it was well worth the extra effort and preparation given it.

Organizing a Junior Choir

Full Details of the Method of Organizing Children's Choirs as Evolved by the
 Flemington Children's Choirs

BY MISS ELIZABETH VAN FLEET VOSSELLER



CAREFUL PLANS must be laid before undertaking to organize a junior choir. The children should be drafted from the church school, and should the junior choir be the undertaking of someone other than the organist of the church, the whole scheme must be submitted to the minister and organist and win their approval. Without this sympathy and interest, success is well-nigh impossible.

Having acquired this support, the next step will be to obtain the interest of a group of ladies of the church, drawn from the women's organization, to act as a guild to the junior choir. These ladies will look after the material needs and make themselves responsible for the necessary expenses. These expenses will depend on the financial condition of the church and may be modest or extravagant, but will include vestments, medals, hymnals, music, stationary, postage, prizes, etc. From this group a choir-mother should be chosen to be in charge of vestments, to help dress the children before a service, and act as advisor and helper to the one in charge of the choir.

Following the organization of the Guild, will come the selection of children, and this should be preceded by a great deal of church publicity. The new choir must be talked about, and every child made anxious to join.

Make the selection of children by grade rather than by age. This way you get a good working ability of the same average. One boy of nine reads poorly, another of seven reads well, another boy of eight can scarcely read at all. If you select them by age, there will be no uniform ability, while if you select by grade you will have about the same proficiency.

Some churches use several junior choirs: one of little tots, others a bit older, and still another group up to the high school. It is a matter of choice. In Flemington we believe our plan is the best. We have a School that takes care of all the musical children of the village, including its five churches, in the same manner in which our public school functions, from kindergarten up.

It will probably be easier to get the children in groups for their try-outs. The little ones might be selected on a Saturday morning, the bigger ones after school.

Take each child separately, and in a room alone. It may require a helper to take care of the children outside, and keep them happy with games. And because the timid ones will be nervous, be careful—quiet and reassuring. Give the impression that the test will not be difficult. Sit at the piano, call the child up to you, ask his name, age, grade (these you will write down on a separately prepared sheet you have at hand). Does he like music, does he like to sing?

Frightened, he'll probably say he doesn't. (He's wishing he was miles away). Cheer him on, jolly him a little; but don't laugh at him! You may laugh with him, but never at him. Ask him to hum with you, "Onward Christian Soldiers," then sing it with you—all this to get him going. Now ask him to hum down a scale, starting on third-space C. If it goes comfortably, take a higher scale, D, then E, F. If his voice sticks let him sing on 'loo,' which will show you his quality to an extent. Show him your interest and sympathy, and with smiling eyes cheer him on. As he grows more and more confident ask him to step away a few feet, stand up straight and sing his old friend, "America." You will not have discovered much quality yet; that will come later. Thank him, dismiss him, and tell him you will let him know later whether or not he's been selected. This saves embarrassment for that child who couldn't sing on pitch. No one knows anything about it. Everyone is eager to have been selected. When he leaves the room, and before the next examination, write down your opinions. For this purpose have a piece of ruled paper or better yet a loose-leaf note-book for all these details. Opposite each applicant's name you indicate the age, grade, voice, pitch, and quality. For voice classification we use H for high, L for low; for pitch ability, P for poor, G for good, F for fair; we indicate quality by the words sweet, clear, husky, rich, thin, heavy. These marks taken together will give a fair idea of the applicant's natural qualifications.

Show this paper to no one. It is your own private record to be kept at home, for no examination save your own. From it you will make your decisions, although you may later change them.

All the children who failed in their pitch are entitled to another test. Don't broadcast their lack, but make a personal engagement with them either at your home or at the church. Some children are utterly unable to do this true singing until they become acquainted and feel at home in their surroundings. Have a very real sympathy, use perfect tact. Sometime such a child becomes a rare find and blossoms even into a good soloist.

If possible put these children in the choir on probation. It will depend upon their interest and effort if they succeed. As fast as they prove their ability to sing true to the pitch on a scale, can sing "America" or "Onward Christian Soldiers," it will be safe to take them into the choir.

But they will bear watching. Seat them in front of good voices where the good singing rings in their ears, and never put a poor voice beside them. Let it be considered no disgrace to be tone-deaf, only a misfortune; and make it a glorious achievement to overcome it.

Of course this calls for splendid working psychology. Do no talking about any child to another child. Be very discreet.

Now for the rehearsal groupings: Put all the children of the grammar grades together. Accept no child below the fourth grade. The junior and highschool youngsters will be able to help with the part-singing, if you plan to use part-singing. I am convinced that for the development of a beautiful tone-quality, all junior choirs should have at least a season of unison singing. Through it one can develop legato, staccato, pianissimo, diminution and crescendo, and all those qualities that make for beautiful and artistic singing.

If the start is made with part-singing, so much effort is expended in keeping the part, that artistry and tone are forgotten; by all means start the new choir with unison singing.

Also from the beginning start a rehearsal with each group separately, that is, the young group and the upper

group. Both mentally and vocally this will be necessary, and no feelings can be hurt if you make a sharp line between the grades. Take the 5 and 6 grades together, then the 7, 8, 9, and highschool in the upper group.

While they will all sing the same thing, your approach to each lesson will be different. The younger-group lessons need not be so intensive as the upper-group work.

And about the boys with changing voices? Well, that is another problem. Yes, take them on by all means; but in a group by themselves. The 7 and 8 grade boys will probably fit in with the girls of these grades, but watch the 8-grade boys, and all upper-grade ones. To let a boy think he can't sing is a tragedy; and without some big boys in the offing, you will not hold the small ones for long; so take the big boys. Their test must be much more lenient than the girls' and small boys'. Their voices won't work, they cannot sing true. They are the big and most important problem of the junior choir; be sure not to shirk the job.

Their voices may be rough, harsh, and unmanageable; but keep them at it, and let their rehearsal be a very private affair—no laughing at them, but with sympathetic understanding make them know you do realize their vocal difficulties and are there to help them. As the work the first season is to be in unison, teach these young boys the hymns, first the melody until they can sing it smoothly, and give them a vision of learning to sing either tenor or bass, when they are able to sing in a soft smooth tone.

With the children taught in groups, a full rehearsal will be required once a week, or once in two weeks, according to the time you're willing to devote to this work. Also it may be possible to hold two sectional rehearsals in one afternoon: the young group coming right after school, the older group later, at about 4.30 or 5.

The person who tells me that only one rehearsal a week is possible, tells me in other words that their work is mediocre. Less than two weekly rehearsals cannot produce a good result. So plan that from the first.

Also the average junior choir cannot sing an artistic service every week. It may be possible to let them sing in church every Sunday with the senior choir, doing a processional, a recessional, a response (the same each time) and the hymns; but to sing a complete service, with no seniors in evidence, a beautifully prepared anthem, all the choral responses, the processional, recessional, and hymns, will require at least one month to prepare, and this means only eight rehearsals, far too few! Few and slipshod rehearsals bring slipshod results. The junior choir is a training school for church choristers. The future musical results in the church depend on the standards set to the children of the junior choir.

Somnolence—a Habit

A Warning Against the Tendency to Neglect the Duty of Daily Practise

By ROWLAND W. DUNHAM
Church Department Editor



PERHAPS the greatest temptation of the musician is to rest on his oars and drift. The strenuous days of preparation for the profession, involving as it does the long grind of daily practise (three to six hours) and the study of theoretical subjects, leaves many a man with a feeling of fatigue which is dangerously close to laziness.

In all branches of the profession do we find a vast horde of mediocrities who have long since ceased to

practise, study, or even read except in the most casual manner. Pianists with large classes find it difficult to exert the energy necessary to adequate practise. They attempt to keep up with the procession on the technical skill acquired in years long since passed. Yet in their secret hearts they know perfectly well that their decadence is slowly disintegrating their powers until the day arrives when they announce that they do not play any more except for students. With a following built up from the days when they were really efficient, they plod along with their pupils, giving little and taking fees entirely out of proportion with their teaching accomplishments.

In the organ world this condition is probably far more flagrant. Here we have a group of musicians more actively engaged in regular performance. Weekly appearances in church require a semblance of playing-skill which nevertheless may have been undergoing quite as much recession as that of his pianist colleague. He is able to "get through" a sufficient number of organ pieces to cover the requirements of his job without very much practise. Indeed there are organists in rather important posts who admit they never practise at all. They frequently imagine they do a rather good job of it without the tedium of practise. Hence the line of least resistance becomes the haven of the lazy man.

Let us consider what actually takes place.

An organist has graduated from a conservatory with a splendid record. He has played several public recitals with programs teeming with such magic names as Bach, Mendelssohn, Rheinberger, Guilmant, and possibly Widor. He has learned the notes, registration and interpretation at the feet of an excellent teacher. His study of harmony has been "completed"—as though any musician can ever exhaust the possibilities of harmonic research! Few ever try.

Now he secures a position as organist at a small church. Filled with enthusiasm and ambition he continues to practise and build up more technic and repertoire. This is before he has many students. New positions come in succession until he finds himself in a wealthy church with a good salary and a paid choir.

Now comes the test. After a period of activity the pupils begin to make more and more demands upon his time. Although his income is adequate he needs more money. Instead of doing as the late Lynnwood Farnam did and limiting his teaching hours in order that practise might not suffer, he begins to slight his practise.

To the uninitiated he gets along as well as ever. He begins to delude himself and boldly tells his fellow organists that practise is a bore and quite unnecessary. In short, he goes to seed. He may continue to increase his mediocrity and hold his position. He may, one day, suddenly find himself succeeded by a younger organist who still practises and who can give a recital of organ music of a later vintage than the things he learned at the dear old conservatory.

This picture is not exaggerated. It fits the career of many an American organist today—dare I say the great majority? Our ranks are filled with men and women whose performance is so bad they might well feel ashamed should a real musician visit one of their services. Is it any wonder that a pianist or violinist refuses to go to church because the music is so miserable?

There has been a decided revival of interest in choral music of late which has made many an organist look to his choirloft. Such a movement has been sad-

ly needed in a land where choral standards have been based upon the size of the choir and the blatancy of its fortissimo.

The playing of the organ needs attention. Any musician who stands pat on what he was able to do as a student is foolish. The musician cannot stand still; he must go ahead or backward. The organist must learn to prepare his own performances. With thought and practise in equal doses, his own individuality will gradually dominate the limitations of the teachings of even the greatest master. The musician who does not improve as years go by, has sold his heritage, so well started by his old teacher, for a mess of pottage which will grow stale and rancid under the hot sun of musical criticism. Unless we learn self-criticism and profit thereby we are not entitled to the benefits and joys which abound in a conscientious musical life.



—BUYING ORGANS—

Something went wrong in Washington and the administration made the astonishing move of employing a man who had practical experience. What's the matter? No organ-theorizers in any of our colleges anywhere?

As announced in T.A.O., R. P. Elliot is in Washington supervising the purchase of about a dozen organs, a few of them to be 3ms. Mr. Elliot's specifications for a 2-16 for the Chapel at Fort Meade, Maryland, cover 20 pages—should anyone still think the stoplists commonly published are specifications.

However, every dog has his day and we give the Army a little of the credit Mr. Elliot's comments seem to indicate it deserves. Says Mr. Elliot, now consulting organ-architect to the Quartermaster General:

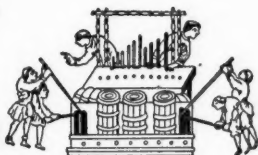
"I have become so interested in the conditions under which I work, and am so deeply impressed by my own reversal of beliefs which I am sure many shared with me, that I feel an urge to write this preface to the promised organ story. All my life I have heard about Government red-tape and bureaucratic methods, with the Army out-ranking them all.

"Several weeks' practical experience in the Quartermaster's Corps have taught me that here is system, in every desirable sense. The most significant or most insignificant paper or plan can be produced, with complete case-history if required, as quickly as one can walk to the place where it ought to be. And there's part of the secret—the place where it ought to be. That's something they teach at West Point. Beyond that, I have never had such cheerful, efficient cooperation as everyone, from the General on down through the clerical staffs, has given me. And I have never been able to get through so much work in the same time; all without excitement or weariness, even in this hot and humid Washington summer.

"Without the system that has grown up, the military precision in handling the vast enterprises centering here, there would be chaos. With it all, peace and contentment. Picture the twin Navy and War Department Munitions Building, more than one and three-quarter million square-feet of working-space (plus corridors), more than four miles of outside walls, and during the War more than eight thousand people at work, or today perhaps fifty-five hundred. No lost motion, no double-crossing. In four weeks about the departments concerned with new construction and records, and out on some of the jobs, I have not seen a sign of irritation nor heard a word of unpleasant gossip or criticism of an official or a fellow-worker. Now, I ask you, isn't that something! To an organ builder, it seems so."

Notes &

Reviews



Editorial Reflections

Our Programs



SEQUENCE and degree of contrast are more vital in program-making than is generally realized. Here is a theoretical Bach program patterned after one that was not successful:

Toccata and Fugue D

Sonata 6

Fugue Bm

In peace and joy

Blessed Jesu at Thy word

Today triumphs the Son

Passacaglia

Why this program failed to make an appeal, why it left a rather distressing dissatisfaction with Bach, are important questions.

The actual sequence, as played, was something like this: fff, spice and color, fff, pp, f, fff, and finally the varied treatment of the Passacaglia.

Examine those elements and the sequence; can they make a satisfactory musical meal? Anyway they did not. There were too many changes and too many of them were abrupt and extreme. It was pompous instead of gracious, or suave, or smooth, or even soothing; Bach was too genuine to be pompous. We do not realize that fully; some of us even refuse to believe it. We must approach Bach, not expecting him to be a showman, a thunderer, an astounder, nor even a profound scholar. He was merely a delightful old man whose artistry so saturated him that he lived it and felt it, never tried to pose it. A pose was never necessary. He was all feeling.

What we need then is not abruptness and violence, but feeling, poise, heart-felt earnestness.

Suppose we see what results—or can be made to result—by rearranging the program thus:

Passacaglia

Toccata and Fugue D

Fugue Bm

Sonata 6

Blessed Jesu at Thy word

In peace and joy

Today triumphs the Son

Now with a proper plan we have no violent contrasts anywhere, but instead a persistent and a consistent building from start to finish.

We begin the Passacaglia ppp and carry it along as 99 out of every 100 organists do; that will work all right.

Then immediately the dash and brilliance of the fff Toccata, the Fugue following with the same dash and brilliance but not so much dynamic strength. After this

we come back another step and follow with the Bm Fugue, drawing the strength down to f or mf, and playing it not on the register-crescendo's non-distinguishing color but on rather colorful registration hand-picked and piston-operated.

Then we are ready for the gem of the program, the Sonata, played with extreme delicacy, plenty of speed, the most vivid of conservative colorings, and not a measure anywhere louder than mf, with most of them down to mp, p, and pp.

After this, another real gem similarly played, in the first and then the second choraleprelude, accenting here the slow pace of the chorale itself and not allowing the rapid pace of the figuration to do more than serve as a background. The first might be planned for pp rendering, and the second to begin at pp or p, crescendo to mp, mf, or even f, gaining persistently toward the end.

And then we are ready for the quick climax in the final choraleprelude.

Such a planned program would at least have coherence, definiteness, and intention. It would not be a hit-or-miss grab-basket affair. It would deal in musical moods, carrying the moods safely and without shock from start to finish, in the mean time giving a thoroughly digestible banquet of tone.

Too many organists have sufficient technic to play Bach. It is unfortunate. It leads to the conclusion that the technic is important. Technic is important with most composers, but not with Bach. Bach was always saying something. He was saying so much most of the time that he never had time for technic. Accordingly a Bach recital must speak eloquently, not boisterously. The novice and the pretender shout. The true orator rarely shouts; he speaks no more loudly than compelled to by the size of the auditorium. It might be well to apply that to Bach.

It should apply to all music, to every public program. Conservatory recitals are different; they have a right to merely present literature and ignore the planned-program entirely—the audience is not supposed to enjoy it but merely to study it. Not so with a public recital. The audience is then not supposed to study it but to enjoy it, and the planned-program becomes a first requisite, everything hinging on the plan.

The Bach program was taken merely because it furnished a definite example to analyze, and it is better to analyze a definite program than to theorize about a theoretical one.

There is not much wrong with organs, not much wrong with recitalists, but a great deal wrong with programs, if only we can find out what.

From the evidence we can only conclude that none of us knows yet how to make a program that will always be effective; I am not acquainted with any recitalist who does not acknowledge that he sometimes plays poor recitals and sometimes fine ones, but always the poor ones



A KILGEN ORGAN IN THE BLACK FOREST

One of three Kilgens installed in the Chicago World's Fair. As pictured on June page 267, the first Kilgen was installed in the unique Swift Auditorium built over the water and housed in an open-air auditorium, the audience also seated in the open-air over the water, a lagoon between audience and organ. Swift Auditorium is presenting Mr. Arthur Dunham in organ recitals and the Chicago Symphony in orchestral concerts with Mr. Dunham and the organ frequently participating. The second Kilgen, pictured here, is housed in the Black Forest Village, built to reproduce German architecture of the Black Forest; here Mr. Walter Flandorf gives regular recitals. Figures indicate that 67% of Fair visitors go to Black Forest Village. The organ is housed in the floor above the console and speaks out across the balcony through grilles. The third Kilgen is a two-manual installed on the balcony of Horticultural Hall and is played largely from the library of Kilgen recordings. All these instruments have been secured for the Fair on a rental basis and when the Fair closes in November they will be offered for sale and permanent housing. The management of the Chicago Fair has established a record for the efficiency, variety, and attractiveness of their offerings, and we believe the Fair also sets a record for the number of organs provided for the public's entertainment.

and the fine ones alike are played by the same technic and include the same quality of literature. What then can be wrong except the plan?

—t.s.b.—

Judging by the way we act about it, too many of our programs are made on the theory that they're good because we made them. Like the little lady who says a thing is so because. The only thing that makes a public paid-admission recital program good is the audience's hearty approval of it; what the profession thinks of it, what the recitalist himself thinks of it, are not worth a tinker's damn. If we want to educate the public, all right; but we can't educate them by boring them to tears. We've got to get them to our feeding-troughs if we are to do anything with them.

Two bad examples are the average touring recitalist and convention recitalists. The touring recitalist has such a limited repertoire that he can't play the right program for the right audience, so he plays the same program for every audience and if they don't like it—well it's just too bad, but he's right and they're wrong. The convention recitalist must show the world a thing or two. He's more the helpless victim than the offender; if he offered a sensible program his fellow-professionals would condemn him to complete ostracism.

We are approaching another season, another opportunity to make greater success or lesser. What we know,

what we can do, the kind of taste we have—these amount to nothing at all if we do not have and use enough horse-sense to feed the right animal the right food. It's no more ridiculous to feed beef-bones to canaries and canary seed to Great Danes, than to offer the kind of programs so frequently offered by recitalists. An aircraft engine and a propeller are fine things for an airplane but they're a total flop in a Flivver. We'd ridicule the motorist who went on tour with a parachute but left his spare tire at home. We would do well to start ridiculing ourselves on the programs we play in the other fellow's territory. Trying to put him to rout? Looks like it.

Take Mr. Gordon Balch Nevin's Sonata Tripartite or Mr. Clifford Demarest's Pastorale Suite and we have two of the finest larger-form works ever written for the average public recital. But the other fellow can play them too, so we don't. There isn't an audience anywhere in the world outside a conservatory that will not react ninety percentum favorably to Mr. Pietro Yon's Primitive Organ or Dr. Clarence Dickinson's D-flat Berceuse; why aren't such things on our programs? Barnum & Bailey has nothing on us for bluff. Instead of going to the ant and learning diligence we've gone to the cow and learned dignity and it hasn't helped our cause in the least.

The church service for the most part must remain for the next decade or two a cut-and-dried rehashing of the

same old tedious formulae, with music interfering no more than a ground-losing clergy must permit; but most intelligent men today realize that God created the world on a process of evolution and the process is still going on, including the evolution of man's idea as to what is the most helpful type of church service.

In this present issue we have the outline of one of the new experiments in church-service presentation, which doesn't look so good on paper because the outline specifies all the music but not all the Scripture readings. Mrs. Shisler plans to follow this season with a service built on Mr. R. Deane Shure's Biblical tone-pictures, her husband doing his share of the service by Scripture reading. It is to be hoped that these Scripture readings will be considerably longer than the brief passages Mr. Shure has used as the texts of his compositions, for the Christian church has been founded on the New Testament and there doesn't seem to be very many substantial reasons why the Bible should not be the main feature of every church service and take the largest share of the average service's sixty minutes.

Some organists may say they don't like Mr. Shure's organ music, that there are better compositions available for the organ. True enough; Mr. Shure admits that, so does Mr. Fischer, so do all of us. But is the church service planned to please organists? Is there not a higher, a truer function? I believe the true function of the church service is to provide maximum opportunity for the Spirit of God to have an influence over the hearts and minds of men, and if anything like that can be the proper service of the church's Sunday presentations, then Mr. Shure's music is better than any other organ music written since the day Bach wrote his last choralprelude on a hymntune perfectly familiar to the Lutheran congregations for which he was writing. If we want an example of consistency, turn to Bach. It might be helpful to go back to our July issue and read again Mr. Sittler's discussion of Bach. There's a man who knows why Bach wrote music.

Mr. Dunham, high-brow that he certainly is in spite of all his protestations to the contrary, chides us as being lazy and inconsistent. Are we? All together now for a grand chorus of No's.

Phonograph Records

A Column of Reviews of Fine Recordings of Organ and Choir Music

By WILLARD IRVING NEVINS

Palestrina Recordings: "Kyrie," "Sanctus," "Gloria," and "Credo," from "Missa Papae Marcelli," sung by Westminster Cathedral choir, London. Victor, Nos. 35,941-2-3.

"Sicut Cervus," "Populus Meus," "Gloria Patri," and Adoremus Te," sung by Nicola A. Montani's Palestrina Choir. Victor, Nos. 20,897-8, 21,622.

"Hodie Christus Natus Est," sung by the Dayton Westminster Choir. Victor, No. 20,410.

"Adoremus Te Christi" and "O Bone Jesu," by the Florentine Choir. Victor, No. 9,159.



URING the past few years there has been a most remarkable revival of interest in the choral and instrumental works of Bach, perhaps one of the most remarkable in the whole history of music. The layman as well as the music specialist has shown an almost insatiable desire for the music of the Cantor of Leipzig. And now during the past few months the music of Palestrina has been featured in festivals

or special programs to such an extent that one is led to feel that we are about to witness a similar revival of interest in the works of this great Italian.

If you will turn to your history books you will note that Giovanni Pierluigi (called Da Palestrina after his birthplace) was born in 1514-15-25 or 26 (according to which volume you consult) and died in 1594. It is said that he wrote ninety-three masses and one hundred seventy-nine motets in addition to countless madrigals, hymns, etc. Of the masses the great six-part "Papae Marcelli" won him his first great fame and caused the church authorities, who were deeply moved by its sublimity and beauty, to authorize it as a model for all music of the service. In the art of modal polyphony Palestrina summed up all that preceded him and carried it to its highest perfection; no one seems to have surpassed him in this style of writing for unaccompanied voices.

It is fortunate that we have some of this music in recorded form. True, it is an almost infinitesimal portion of the whole, but it does provide us with some examples of the best of Palestrina. Let us hope that this renewed interest in his music will bring about more recordings under the most modern conditions.

The excerpts of the "Missa Papae Marcelli," as noted above, are sung by the Westminster Cathedral choir of boys and men. Apparently recorded in a large building, they provide a good study of the vocal and tonal weavings of Palestrina but leave something to be desired in the matter of clarity. However they do furnish an excellent means of becoming better acquainted with this historic and remarkable work.

The numbers by the Palestrina Choir are beautiful examples of the music of Palestrina, well interpreted and faithfully recorded. Here are four numbers which any really serious choral organization may well add to its repertoire. Along with the "Gloria Patri" on record 20,897 are Gregorian chant, examples of organum and diaphony, and an example of descendant, every choral director should study.

"Hodie Christus Natus Est" is one of the more popular numbers. It is well recorded, as is the "Crucifixus" by Lotti which is on the reverse side of 20,410.

"O Bone Jesu," one of the most beautiful of all Palestrina works, and the "Adoremus Te Christi" provide an interesting study in the Italian school of voice culture and offer an opportunity of becoming better acquainted with these masterpieces of choral tone-coloring.



—DR. DANIEL RUSSELL—

Moderator of the Presbytery of New York says, as quoted by the New York Times:

"There is no better service which the pulpit can render to the wage-earner than to point out to him that a planned economy offers him little hope, in the long run, but rather blasts his chances for independence, prosperity, and the good life.....Far from curbing the rich and helping the poor, the N.R.A. is deceiving the poor man and the man in average circumstances.....The N.R.A. works not for the poor as against the rich, but for the rich as against the poor. We are gaining little, if anything, that is permanent in the economic sense, and meanwhile we are undermining the foundations of the system, governmental and economic, upon which a real prosperity necessarily rests.....But the continuous and unconstitutional meddling with price-fixing, allotments, and subsidies is both futile and hurtful. The concepts which underly these things belong not to free peoples but to systems of tyranny."

Gregorian Music

An Introduction to a Better Understanding of the Peculiar Modes In Which Gregorian Chant is Written

By *FREDERICK W. GOODRICH*

A LONG, exhaustive and varied experience of Gregorian music or plainchant and its use, which has been practical and not merely theoretical, has convinced me that a knowledge of the subject cannot be gained from the many ponderous and technical treatises in unfamiliar terminology which are to be found in every book that attempts to explain this beautiful and ancient form of the musical art.

The only manner in which a preliminary knowledge can be attained is by taking the main facts existent in the orthodox music of the last three centuries and making them serve as a basis for comparison with the main facts of the ancient music system. When these comparisons are firmly established in our minds, then and only then is it time to clothe them in the phraseology which has become peculiar to Gregorian or plainchant music. Let us take a few of the facts of our orthodox music and set them side by side with the Gregorian treatment of the same factors.

Today we have a diatonic system of tones and half-tones in use for the purpose of building up a scale basis for our modern music. We use two forms of scale, major and minor. By minor is meant the harmonic version, not the rapidly disappearing melodic form. Every young student who is properly taught knows the construction of these two simple scale-forms and the places of the half-tones.

In Gregorian music we also find the diatonic system of building scales from a given tone to its octave with fixed places for the half-tones; but instead of only two forms of doing this, the ancient system gives us eight, making it a very much more comprehensive vehicle for creating melody than our present somewhat circumscribed amount of material. This orthodox poverty of scale material has caused many of our modern composers to endeavor to break away from the narrow limits by introducing whole-tone, twelve-tone, Oriental, original, and many other forms of scales.

Another comparison may be made in reference to time values. In our present system our melodies

have notes of varying lengths, from the long note equal to the value of many pulses, to the very short notes of the infinitesimal value of a single pulse. In the Gregorian system, all the notes are of equal time duration, which practically amounts to a fairly rapid reiteration of a single pulse.

In the music of today, these notes of varying value are grouped into measures of a fixed value, divided by bar-lines. These groups of aggregate value, generally speaking, have their accents (primary and secondary) occurring at regular, stated points.

In Gregorian music the notes are grouped without bar-lines of any kind and regulated according to the sense of the texts that they are illustrating musically.

Again, in modern music there has grown up a very complex system of harmonic and rhythmic accompaniment which is used to clothe the melodies and possibly enhance their beauty. Gregorian music on the other hand is a purely melodic system and in the minds of many of its admirers loses much of its religious and ethereal beauty when used with a harmonic accompaniment, however simple or artistic. This realization of its melodic character is becoming more and more insistent in well-organized Catholic choirs, and in many churches the melodies are sung without accompaniment. However, the factors of an artistic and flexible accompaniment will be discussed later.

In modern music the clef signs have a very definite fixed pitch, such as the G-clef of the treble staff and the F-clef of the bass. In Gregorian music the clefs are used simply to indicate a central point which may be construed as representing a pitch most suitable for the voices, high or low, that may be called upon to sing the melodies.

Another very important difference between the modern and ancient procedure is that of the final note of the key or mode. Today, for instance, if the key signature indicates that the music is in the key of C, we know that the final basic note is C. In Gregorian music the clef may be interpreted to represent a certain note, but the final note of the particular melody will

be found to be entirely different. It is true that the clef pitch having been fixed, the notes over which the melody will travel are known, but in order to get their relationship to each other in that particular scale, we must first find the final and build the scale from that note to its octave in the key of the pitch note, and that procedure will throw the half-tones into their proper places and thus give the mode its own particular feeling.

Having conquered these differences of procedure, the reading of Gregorian music follows the same lines as that of reading modern music. Any good system of sight-reading will show us that we must first become familiar with selections based on the tonic chord and then gradually proceed to more complicated structures. As a matter of fact, Gregorian music is much more easy to read than many of the modern compositions: first, by reason of its strictly diatonic construction; and second, because of the constantly recurring patterns and groups of notes.

In the interpretation of the plainchant the ordinary artistic methods of interpretation are freely used and certain kinds of pauses are introduced to give effect to the melodies. Gregorian music being primarily religious in character, all attempts at a theatrical type of rendition are of necessity barred.

As an aid to a better understanding of the scales of Gregorian music it may assist if we indicate the positions of the half-tones. In the accompanying lines we select C as the starting point, though of course any note may be used; whole-tones are indicated by a dash and half-tones by a hyphen.

MODERN SCALES

Major: 1—2—3—4—5—6—7—8

Minor: 1—2—3—4—5—6—7—8

GREGORIAN MODES

First: 1—2—3—4—5—6—7—8

Second: 1—2—3—4—5—6—7—8

Third: 1—2—3—4—5—6—7—8

Fourth: 1—2—3—4—5—6—7—8

Fifth: 1—2—3—4—5—6—7—8

Sixth: 1—2—3—4—5—6—7—8

Seventh: 1—2—3—4—5—6—7—8

Eighth: 1—2—3—4—5—6—7—8

GREGORIAN REVISIONS

First: 1—2—3—4—5—6—7—8

Fifth: 1—2—3—4—5—6—7—8

In the revisions the First and Fifth modes are changed in actual practise, as indicated, in order to avoid the tritones that would otherwise occur.

YOUNGSTOWN, OHIO
 MARTIN LUTHER LUTHERAN
Hillgreen, Lane & Co.
 Finishing by Frank Hillgreen
 Dedicated March 15, 1934, by
 Thomas H. Webber
 Organist, Leo Blumenschein
 V-31. R-36. S-59. B-23. P-2507.
 PEDAL: V-2. R-2. S-13.
 EXPRESSIVE
 32 Resultant
 Echo Resultant
 16 DIAPASON 61
 Dulciana (C)
 BOURDON 44
 Gedeckt (S)
 8 Diapason
 Dulciana
 Bourdon
 Gedeckt (S)
 16 Trumpet (G)
 Oboe (S)
 8 Oboe (S)
 GREAT 6": V-17. R-10. S-11.
 EXPRESSIVE
 16 Bourdon (P)
 8 DIAPASON-1 61
 DIAPASON-2 61
 ERZAHNER 61
 GROSSFLOETE 61
 4 OCTAVE 61
 IV MIXTURE 244
 12-15-19-22
 8 TRUMPET 10" 97r16'
 4 Trumpet

8 HARP 61
 4 Harp-Celesta
 Tremulant
 SWELL 5": V-10. R-12. S-16.
 16 GEDECKT 101
 8 DIAPASON 73
 Gedeckt
 HOHLFLOETE 73
 V. D'ORCHESTRE 73
 SALICIONAL 73
 VOIX CELESTE 61
 4 Gedeckt
 2 2/3 Gedeckt
 2 Gedeckt
 III MIXTURE 183
 15-19-22
 16 OBOE 97
 8 CORNOPEAN 73
 Oboe
 VOX HUMANA 73
 4 Oboe
 Tremulant
 CHOIR 4": V-7. R-7. S-13.
 16 DULCIANA 97
 8 ENG. DIAPASON 73
 Dulciana
 UNDA MARIS 61
 CONCERT FLUTE 73
 4 Dulciana
 ROHRFLOETE 73
 2 2/3 Dulciana
 2 Dulciana
 8 FRENCH HORN
 CLARINET 73
 8 Harp (G)

4 Harp-Celesta (G)
 Tremulant
 ECHO 4": V-5. R-5. S-6.
 8 ECHO FLUTE 73
 SALICIONAL 73
 VOX ANGELICA 61
 4 CHIMNEY FLUTE 73
 8 VOX HUMANA 73
 CHIMES 25
 Tremulant
 COUPLERS 28:
 Ped.: P-4. G-8-4. S-8-4. C. F.
 Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
 Sw.: S-16-8-4. C.
 Ch.: S-16-8-4. C-16-8-4. E-16-4.
 ACCESSORIES
 Crescendos 4: G-C. S. E. Reg.
 Crescendo Coupler: All shutters
 to Swell shoe.
 Combons 23. 6 full-organ com-
 bons duplicated by pedal-studs.
 Percussion: Deagan.
 Blower: 5 h.p. Orgoblo.
 The complete instrument has not
 yet been installed but the dedicatory
 recital was given by Mr. Thomas H.
 Webber in the following program:
 Bach, Prelude and Fugue G
 Lord hear the voice
 O sacred Head
 Faulkes, Ein Feste Burg
 Frank, Chorale Bm
 Debussy, Damsel's Prelude
 Edmundson, Medieval Toccata
 Widor, 6: Intermezzo

GÜNTHER

R A M M I N

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Russell-j, Bells of St. Anne
Widor, 6: Allegro

Mr. Webber comments on the organ:

"There are some very fine features in the organ in the new Martin Luther Church of Youngstown. A good Diapason foundation was desired for that particular service. The Diapasons are of the new type—quite brilliant and blend very well with the other voices of the organ. The Great Octave 4' is fine. At present the organ needs its second Diapason and Mixture to complete the Great. This combined with a Clarion 4' will give the Great ample power and still there will be clarity.

"Even with the present number of stops the organ sounds very complete. The flutes are of the usual variety. The Clarabella on the Great is all right for solo effects but with the ensemble it thickens too much, so we leave it off the register crescendo and full organ. I think many of us could make our organs sound better if we would use our ears and not draw everything because it is there, but choose stops carefully because they have a definite effect on the ensemble.

"The strings I find to be satisfactory although the best registers of the organ are the reeds. The Oboe on the Swell and Trumpet on the Great are just about as fine as one would want to hear. Robert Schopp of the Alliance factory who voiced these ranks evidently has the ear and hand necessary to make a fine voicer. A Cornopean and Clarion are to be added in the completed organ. I trust these stops will be voiced by the young man who is responsible for the reeds already in the organ. The Pedal Organ is balanced very

well—there being enough variety and different intensities.

"The console is one of the finest I have ever seen. Its response to every demand has been most satisfactory.

"I have found this organ to be fine for church services, especially so for the Lutheran service. Then when one wants to use it as a recital instrument it has the sparkle and the fire necessary to make a recital live and not a thing to lull an audience to sleep. There is no doubt in my mind that the completed organ will be a great credit to the builder and a joy to the congregation and to organists who are privileged to play it."



Calendar Suggestions

By R. W. D.

—GENERAL ANTHEMS—

"Go not far from me, O God"—Dett. An interesting unaccompanied anthem for double-choir with baritone solo. Mr. Dett is so well known as a fine workman that it is only necessary to suggest this as one of his best works. New. 10p. (J. Fischer & Bro.)

"A Song of Joy"—Gretchaninoff. A practical adaptation by McKinney. It is in four parts, unaccompanied, and has few of the difficulties so often found in Russian music. Extreme notes are eliminated. Most useful. 4p. J. Fischer & Bro.)

"Ye watchers and ye Holy ones"—German melody. An old a-cap-

ella chorus arranged by Fischer. A splendid piece of music of simple proportions with many choral possibilities. 6p. (Ditson).

"O Light Divine"—Archangel-sky. A motet of considerable excellence. Easy to sing, second soprano the only extra part needed. 4p. (Ditson).

"Almighty God"—Whitehead. Another unaccompanied motet in contrapuntal style. A consistent diatonic progression adds to the dignity and effectiveness of a fine composition. Not difficult. 5p. (Schmidt).

"The Lord's Prayer"—Swinnen. Settings of the Prayer are always in demand. Here is one which will prove interesting and effective. A good climax is developed. The little composition is unaccompanied and is not difficult. 3p. (Schmidt).

"Te Deum"—Haydn. The English adaptation and organ arrangement by Ivor Atkins assures excellence. A splendid old classic now available for the average good choir. Festival anthem of medium difficulty. 29p. (co).

"Four Heavenly Songs"—Milford. A most unique set of four choral works with tenor solo quite suitable for church use. Directors seeking something new should examine them. They are not difficult and not extremely modern. Each of medium length. (co).

T. Carl Whitmer

author of the new book
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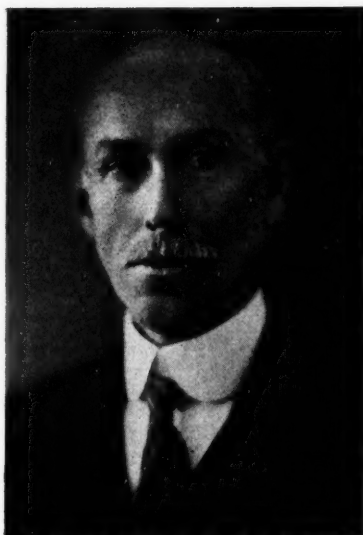
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MR. CLIFFORD DEMAREST
Organist of Community Church, New York City, since 1911, where he plays a 4-40 Skinner; supervisor of music in the schools of Tenafly, Demarest, Norwood, and Haworth, N. J. He was born Aug. 12, 1874, in Tenafly, N. J., where he still resides, graduated from Stevens Highschool, Hoboken, and the Metropolitan College of Music in 1896; studied organ and theory with R. Huntington Woodman. Mr. Demarest is the author of a book, *Hints on Organ Accompaniment*, and composer of 40 published anthems and half as many other works, published and in manuscript. He married Miss Josephine Maugham in 1898 and neither of his two children is professionally active in music, though his mother was a musician.

Published organ works:

Andante Religioso (h)
An Evening Meditation (o)
Aria in D (o)
Cantabile (h)
Cantilena Af (g)
Canzona (h)
Festival Finale (uw)
Festival Postlude (uw, 1911)
Festival Postlude (g, 1927)
Intermezzo (gf)
Melodie Pastorale (a)
Memories (t)
Pastorale Suite (h):
 Sunrise
 Sunset
 Rustic Dance
 Thanksgiving
Prelude on Amsterdam (o)
Prelude on Materna (g)
Rip van Winkle (g)
Serenade (tj)
 Organ and piano:
Fantasia (g)
Grand Aria (g)
Rhapsody (g)

Though it is not the province of this column to offer opinions, Mr. Demarest's *Pastorale Suite* is of such excellence that it should interest the vast majority of organists; not only is it easy enough to play, but it is genuinely musical, and is splendid for both church and recital. *Rustic Dance* is a real concert gem. Any reader with average technic and limited time available will find *Sunrise* an ideal morning prelude, *Sunset* equally fine for evening prelude or postlude, and *Thanksgiving* excellent for brilliant festival service or morning postlude. And any musician who fails to delight in *Rustic Dance*, has used his head too much and his heart too little. What is music if it fails to move the heart?

Mr. Demarest's best-sellers have been: *An Evening Meditation*, *Cantilena*, *Festive Postlude*, *Materna Prelude*, and the three organ-piano duets; his own preferences: *Aria*, *Festive Postlude*, *Materna Prelude*, and *Rhapsody*.

Advance Programs

...Edwin Arthur KRAFT
...Trinity Cathedral, Cleveland
...Sept. 2, 4:30
Neuhoff, Phantasie-Sonate
McKinley-j, Cantilene
Holbrooke, Prelude Gm
Bach, Erbarm' dich mein
 Fugue D
Faulkes, Capriccio
Franck, Piece Heroique
Holmes, En Mer
Guilmant, Marche Religieuse
...Sept. 9, 4:30
Massenet, Phedre Overture
Stamitz, Andante
Liadow, Kikimora
Hadley, Atonement: Entr'acte
Tombelle, Toccata Em
Bach, Rejoice now Christian
Stehle, Saul

...Arthur W. QUIMBY
...Cleveland Museum of Art
...Sept. 2, 9, 16, 23, 30, 5:15
Bach, Prelude and Fugue Cm
 Deck thyself my soul
 My soul doth magnify
Vierne, Scherzo
Vierne, I: Finale
...Sept. 19, 8:15
Bach, Prelude and Fugue C
 My soul doth magnify
 Ah dwell with us
 Come Thou now Jesus
Concerto 1
Vierne, 1: Prelude
 2: Scherzo
 Marche Funebre
 1: Finale



MR. GARTH EDMUNDSON
Organist of the First Baptist, New Castle, Pa., since 1918, where he plays an Estey. He was born April 11, 1895, near New Castle and had his schooling in the New Castle grammar and highschools; studied organ with Dr. Harvey Gaul and Lynnwood Farnam, theory with Dr. Gaul and privately with some of the faculty of Cincinnati Conservatory, brought over from the Leipzig Conservatory. His present activities include the minimum of teaching, to conserve his time for composition. He married Miss Clara Hodgekin in 1923; his father is an orchestral musician.

Published organ works:
An Easter Spring Song (j)
Bells Through the Trees (j)
Christmas Suite (h):
 Mystic March
 Virgin's Slumber Song
 Carillon
Concert Variations (h)
Impressions Gothiques: 'Sym.' 2 (j):
 Passacaglia: In Aeternum
 Silence Mystique: Introspection
 Gargoyles: Toccata Grotesque
To the Setting Sun (j)
Works in manuscript:
Christus Advenit—four modern preludes on medieval themes
Imagery in Tableau: Concert Variations No. 2
Passion Symphony: 'Sym.' 1
Reminiscences Anciennes—ten pieces

Mr. Edmundson's works have all appeared during very recent years so that his manuscripts are listed as possible publications for the near future. An article about him and his works by Dr. Harvey Gaul will be found in July 1933 T.A.O.



DR. ROLAND DIGGLE

Organist of St. John's Episcopal, Los Angeles, Calif., since 1914, where he plays a 4-54 Skinner installed in 1925, and directs a chorus of 35 adults and 20 boys, with three rehearsals weekly. He was born Jan. 1, 1885, in London, England, came to America in 1905 and became a citizen in 1912; he had his schooling in the London schools, studied organ with Warwick Jordan, W. S. Hoyte, and A. Messerer; theory with J. F. Shaw and F. Bridge; Grand Conservatory, New York, conferred his Mus.Doc. degree in 1914. In 1908 he married Miss Mary Webster, and no Diggle biography is complete without recording that many pictures of Dorothy May, their one and only child, adorn T.A.O. office and scrap-book. We might also mention that Dr. Diggle likes all of California but the earthquakes. He writes articles about foreign compositions for American journals and about American compositions for foreign journals. On his one and only visit to New York in a score of years we treated him to a springtime snow-storm which he didn't like at all. His personality is direct and candid, and in spite of the latter he has innumerable staunch friends.

Published organ compositions:
 American Fantasy (uw)
 At Sunset (uw)
 Autumn Memories (uw)
 Autumn Song (ec)
 California Suite (j)
 Caprice Poetique (j)
 Chant Poetique (uw)
 Chorale Fantasia (uw)
 Choral Symphonique (o)
 Christmas Fantasy (j)
 Concert Caprice (o)

Concert Fantasia (uw)
 Concert Fantasia Materna (o)
 Concert Toccata (xe)
 Fantasy and Fugue on Psalm tune (h)
 Fantasy Overture (uw)
 Festal Procession (g)
 Festival March (t)
 Festival Toccata (uw)
 Grand Choeur Imperial (ap)
 Hymn of Victory (uw)
 In a Mission Garden (o)
 In Olden Time (h)
 In Pensive Mood (a)
 Intro-Variations-Finale (ug)
 Legende Romantique (uw)
 Legende of St. Michael (j)
 Marche Heroique (uw)
 Monologue (uw)
 Morning Serenade (t)
 Nocturne (ug)
 Paen of Praise (o)
 Passacaglia and Fugue (uw)
 Piece Heroique (t)
 Resignation (xa)
 Reverie Triste (o)
 Rhapsody Gothique (h)
 Scherzo Fantastique (h)
 Serenade Romantique (j)
 Song of Exultation (a)
 Song of Happiness (ug)
 Song of Joy (ug)
 Song of Sunshine (o)
 Song of Thanksgiving (t)
 Souvenir Joyeux (t)
 Souvenir Poetique (g)
 Springtime Sketch (ec)
 Starlight (a)
 Suite Joyeux (ug)
 Sundown at Santa Maria (uw)
 Toccata Jubilante (o)
 Traumlied (ug)
 Vespéral (a)
 Vesper Prayer (ap)
 Will o' the Wisp (h)
 Willows (t)

This is but a partial list, all the Composer has named; in addition there are "over a hundred others published here and abroad," and three organ sonatas in manuscript together with organ-piano duets, etc. Some of his orchestral works have been played by the Los Angeles Philharmonic.

—COVER PLATE—

No. 5 in a series of beautiful organ cases in America shows the new Hillgreen-Lane in Martin Luther Church, Youngstown, Ohio. Perhaps we may be challenged for so classifying a case in which simplicity and so few pipes rule, but simplicity does not essentially preclude beauty, and since one of the functions of the organ case is to permit tone to pass freely, we certainly have a splendid example here. Beauty reigns in many forms; we believe this is one of them.



MR. GORDON BALCH NEVIN
 Teaching organ, composition, and piano on the faculty of Westminster College, New Wilmington, Pa., since 1932, where the organ is a 4-35 Tellers-Kent of 1928. He was born May 19, 1892, in Easton, Pa., graduated from the Easton highschools, studied organ with J. Warren Andrews, theory with J. Fred Wolle. He married Miss Jessie H. Young in 1915 and has two children, one of whom "plays the piano on any or no provocation"; his father was the late Dr. George B. Nevin, known throughout the country for his anthems and cantatas. For some years the father wrote only anthems and cantatas, the son, organ music; then Dr. Nevin produced one organ piece, a lovely melody number, and Mr. Nevin started on anthems and vocal works at which he has scored a real success.

Published organ works:
 A Moonlight Serenade (t)
 Autumn Memories (s)
 By the Lake (o)
 Festal Procession (o)
 In Memoriam (s)
 In Solitude (ug)
 l'Arlequin (j)
 Pageant Triumphale (g)
 Praeludium (tj)
 Rural Sketches (s)
 Silver Clouds (s)
 Sketches of the City (s)
 Sonata Tripartite (s)
 Song of Sorrow (g)
 Song Without Words (o)
 Souvenir Romantique (t)
 Sylvan Idyll (j)
 Toccata Dm (ug)
 Tragedy of a Tin Soldier (s)
 Will o' the Wisp (s)

The best-sellers have been: By the Lake, Festal Procession,

Sketches of the City, Song of Sorrow, Sylvan Idyll, Toccata, Tragedy of a Tin Soldier, and Will o' the Wisp; Mr. Nevin's preferences: In Memoriam, In Solitude, l'Arlequin, Praeludium, Rural Sketches, Sonata Tripartite, Song Without Words, and Sylvan Idyll.

—AMERICAN COMPOSERS—
Through an error we are not able to directly trace, a valuable addition to our symposium on American composers was filed instead of published, to be later discovered by happy accident. The following list was prepared for the symposium by no less an authority than Prof. Harry B.

Joseph W. Clokey

COMPOSER—ORGANIST



Pomona College
Claremont, California

Jepson of Yale:
Barnes' 'Symphony' Op. 18
Bingham, Prelude and Fugue Cm
DeLamarter, Gregorian Prelude
Dickinson's Storm King Symphony
Mason, Passacaglia and Fugue
Parker's Concerto
Parker's Sonata Em
Roger's Sonata Em
Simonds, Dorian Prelude
Sowerby, Comes Autumn Time
Prelude on Benedictus
'Symphony' Gm

"I am very glad to send a list of compositions which I have played and found interesting and of genuine merit," writes Mr. Jepson. "Some of our composers are really expert I think. There are doubtless many fine things in manuscript because publishers will not risk a thousand dollars or more on the publication of them. Organists themselves are largely to blame; the great majority will not purchase serious compositions if they happen to be difficult. They look for simple, easy things that can be learned in fifteen minutes.

"Is the reason to be found in indifference, or in discouragement because of poor instruments and small salary, or in just pure laziness? I will not presume to say.

"I am sorry this list isn't longer; it is not that I am not looking for serious compositions by Americans; I have played other works by these same composers and found them interesting and useful, but for one rea-

son or another decided to mention only those on the list as it stands."

One of our purposes in the symposium was to show the 'timid little fellows' that the real musicians among organists were using and endorsing a much greater repertoire of American compositions than they suspected, and that accordingly it was no longer necessary to endeavor to uphold an assumed dignity by refusing to recognize American composers on their own public programs.

Add Mr. Jepson's name to the list in the first column of July page 321.

—AH!—

Shall we call it the answer to a maiden's prayer? Roland Diggle through the gentle medium of T.A.O. expressed the wish that someone would play Stehle's Saul at a convention of organists, which looks to us as though he too dislikes conventions of organists; but Edwin Arthur Kraft is playing Stehle's Saul for the N.A.O. Worcester convention.

—\$1500. PRIZES—

Swift & Co. of Chicago offer \$1000. and \$500. for symphonic works of not more than 20-minute duration, by American composers under 40 years of age; competition closes Dec. 1.

—J. SEB. MATTHEWS—

organist and composer, died July 23 at his home in Providence, R. I.; he had been organist of Grace Church for sixteen years. Mr. Matthews was born in Cheltenham, Eng., and came to America in 1891.

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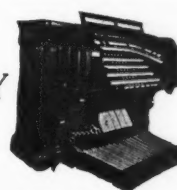
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N.A.O. CONVENTION TWENTY-SEVENTH ANNUAL CONVEN- TION, WORCESTER, MASS.

Sept. 10

4:00, Hotel Bancroft, registration, informal dinner at 6:30.

8:15, Old South Church, program by Andrew Tietjen; lecture by Capt. Richard H. Ranger on Electric Tones for Organs.

Sept. 11

9:00 a.m., Bancroft, addresses of welcome, etc.

10:30, Code of Ethics.

11:00, Herbert Stavelly Sammond address on Church Music of the Tudor Period.

12:30, Hotel Bancroft, luncheon.

3:00, Trowbridge Memorial Church, Willard Irving Nevins recital and demonstration of 2m organ. Harry T. Burleigh lecture-recital of Negro spirituals.

8:15, Auditorium, Edwin Arthur Kraft recital.

Sept. 12

9:00 a.m., Bancroft.

10:30, Art Museum, chamber music by Albert Stoessel.

12:00, Busses leave Museum for outing and tour.

8:15, All Saints, choral music by William E. Zeuch's choir of Boston, organ music by William Self.

Sept. 13

10:30 a.m., Place not named, presumably the Bancroft, Hugh Ross lecture on Palestrina, A. Walter Kramer on the Organist's Usefulness to His Community.

2:30, Auditorium, Hugh Porter program, followed by Charlotte Lockwood program.

8:15, Auditorium, program by Worcester Orchestra and Festival Chorus.

Sept. 14

9:30 a.m., Bancroft, business meeting.

10:30, Alfred Whitehead address on Present-Day Church Music; Harold Vincent Milligan on Pioneers of American Music.

2:30, All Saints, G. Donald Harrison address on Latest Improvements in Organ Construction; Clarence Watters program; Franklin Glynn program.

7:00, Bancroft, banquet.

Emerson Richards
Organ Architect

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ATLANTIC CITY

Mr. Tietjen

Bach, Valet will ich
Karg-Elert, Was Gott tut das
Jerusalem du hochgebaute
Noble, Int. and Passacaglia

Mr. Nevins

Bach, Prelude and Fugue Bf
Karg-Elert, Starlight
Wesley, Gavotte
M. J. Erb's Sonata
Parker, Vision
Bonnet, Chant du Printemps

Mr. Kraft

Massenet, Phedre Overture
Stamitz, Andante
Neuhoff, Sonata Op. 21
Liadow, Kikimora
Stehle, Saul
Hadley, Atonement of Pan
Holbrooke, Prelude Gm
Tombelle, Toccata Em

Mr. Zeuch's Choir

Alla Trinita, 15th cent.
Christus factus est, Anerio
Exaltabo Te Domine, Palestrina
Ave Verum, Byrd
O Thou the Central Orb, Gibbons
See what affliction, Eccard
I wrestle and pray, Bach
In mirth and gladness, Niedt
Cherubim Song, Rachmaninoff
Nunc Dimittis, Gretchaninoff
Kyrie, Frank
O rend the heavens, Brahms
Blest are the pure, Coke-Jephcott
Sleep Holy Babe, Snow
Psalm 148, Holst

Mr. Self

Purcell, Prelude G
Bach, Prelude and Fugue G
Widor, Romane: Moderato

Mr. Porter: Bach Program

O Gott du frommer Gott
Sonata 4: Andante

Fugue G

Erbarm dich
Kommet du nun
Fantasia and Fugue Gm
Mrs. Lockwood

Andriessen, Choral
Widor, 8: Allegro
Jongen, Pensee d'Automne
Karg-Elert, Soul of the Lake
Reger, How Brightly Shines
Mr. Watters

Bach, Prelude and Fugue G
Christ lay in bonds
d'Aquin, Noel
Franck, Chorale Bm
Vierne, 2: Scherzo
Widor, 5: Adagio
Dupre, Crucifixus
Finale

Mr. Glynn

Candlyn, Passacaglia
Couperin, Chimes of Cythera
Whitlock, Divertimento
Debussy, Andante
Wesley, Air
Hollins, Theme-Var.-Fugue

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Service Selections

CHRISTMAS 1933

Christmas programs are published in our September issue for the benefit of the increasing number of organists who take their work seriously enough to give several months to the task of selecting and preparing these most important programs. We present here only the programs of those whose names are nationally known or whose programs show the greatest number of choral selections of the type that interests a modern organist.

...Miss Alice ANDREW
...3rd Preb., Washington, Pa.
...Candle-Light Service
Saint-Saens, Breton-Carol
Rhapsodi
DeLange, Pastorale
McKinley, Miniature Suite
m. Deck the hall, trad. Welch
m. Good Christian men, trad.
m. We three kings, Stainer
w. Inn at Bethlehem, Tyrolian
w. O come all ye faithful
w. Still grows the evening,
Bohemian
We bring you, Bohemian
Today is born, Praetorius
Feast of three holy kings, Spanish
Noel Alleluia, Finn
j. Come ye children, 14 cent.
j. Jesu thou dear Babe, Haytian
We saw Him sleeping, Kennedy
Lo how a Rose, Praetorius
w. Shepherds' Story, Austrian
Malling, Bethlehem

...LeRoy V. BRANT
...Trinity, San Jose
Christmas Chant, Syrian
Chantans Barges, French
Song of Virgin, Nagle
Come Shepherds, Tyrolese
Joseph and Shepherds, French
Jesu Thou dear Babe, Haiti
Carol of Cattleman, Czech.
Babe lies in cradle, Viennese
Holy Mother sings, Breton
A story fair, Lapland
Russian Children, Russian
Noel, Adams

...J. S. CONSTANTINE
...Presbyterian, Charlottesville
Dethier-j, Christmas
Dubois-g, March of Magi
Lithuanian-h, Christ is Born
Cherry-tree carol, English-g

Silence of night, Norwegian-h
From Heaven high, German-h
What a wonder, Lithuanian-h
Still grows evening, Bohemian-h
Christmas Carol, Lapland-h
off. Malling-b, Bethlehem
Jesu Thou dear babe, Hayti-h
O Mary where, Negro
Out on the plains, Spanish-h
Angels o'er fields, French-h
Malling-b, Christmas Eve
...Miss Grace Leeds DARNELL
...St. Mary's, New York
When at Christmas, French
Come shepherds, Tyrolese
Now sing we all, French
Angels we have heard, French
Christmas song, Holmes
On this Christmas morn, Job
Good neighbors all, trad.
Jesu little Child, Gevaert
Jeannette Isabelle, Saboly
Sleep of Child Jesus, Gevaert
There's a song, Lutkin
O come Redeemer, West
Sleeps Judea fair, Mackinnon

...Dr. Clarence DICKINSON
...School of Sacred Music
...Candle-Light Service
In dulci jubilo, German
Silent night, trad.
Winter with its ice, Erickson
While shepherds watched, Jungst
Angels o'er the fields, French
Shepherds on this hill, Greek
Who knocks so loud, Tyrol
Whence come ye, Italian
Is this the way, Italian
s. Infant Jesus, Yon-j
O nightingale awake, Swiss
Bring a torch, Provencal
Sleep my Jesus, Dutch
Nowell, Dickinson-h
...William Ripley DORR
...Malaga Cove School
...Annual Christmas Concert
u. Whence is that goodly, Kitson-dd
ss. When the crimson, Mansfield-ab
ss. Shepherds rejoice, Mansfield,ab
ssaa. Flemish carol, Broeckx-vy
ss. First Nowell, Mansfield-ab
ss. King Wenceslas, Mansfield-ab

Religious Services

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Three Roads led out to Calvary:

Processional hymn, "The Son of God goes forth."

Poem: The Blessed Road, Going.

s. "Knight of Bethlehem," Thomson-hn.

Congregational hymn, Scripture.

I Know a Road in Palestine:

Poem: I Know a Road, Herron.

a. "Roads," Dickinson-h.

Congregational hymn, prayer.

The Redeemed Shall Walk There:

Poem: My Guide, Burdette.

Intermediate Choir: "Lead me Lord," Wesley-g.

Quartet: "O hold Thou up my goings," Lucas-g.

Chorus: "Lead us O Father," ar. Mueller-uw.

Congregational hymn, offering, dedication, response.

Off.: Wagner, Pilgrims Chorus.

White Captain of my Soul Lead on:

Poem: Immunity, Thomas a Kempis.

Solo: "The Prophet," Korsakov-t.

All choirs: "Far off I see the goal," Gwyllt. Congregational hymn.

All choirs: "King's Highway," Williams-h.

Prayer, response, benediction, choral amen.

Service by Rev. R. C. Walker and Donald D. Kettring, M.S.M., in Market Square Presbyterian, Harrisburg. This church conducts its services from the printed calendars without announcements; on the bottom of each page of special programs is printed the request, "Please refrain from turning sheets until end of selection." Says Mr. Kettring: "The junior and intermediate choirs sang from the sanctuary, the adult choir and soloists from the rear gallery." Further information and comments from Mr. Kettring: In the processional the tune was "Crusaders" from the new Presbyterian hymnal and the "children sang the sustained E-flat in the refrain while the adults sang the other parts." Thompson solo is "short and beautifully tender," Dickinson solo is "dramatic and impressive," Wesley was done in a 2-part arrangement, the Lucas is "a fine quartet number," the Mueller is arranged from Gluck and taken from Mr. Mueller's Junior Choir Book, Gwyllt is from the new Presbyterian hymnal.

ss. Babe in Bethlehem, Mansfield-ab
 ss. God rest you, Mansfield-ab
 s. Christ Child, Rathbone-hn
 sa. Hush my dear, Mansfield-ab
 sa. Silent night, Mansfield-ab
 Good Christian men, Mansfield,ab

"This program consists entirely of music for unchanged voices and can be given by any good junior choir." Mr. Dorr's choir includes 30 boys and girls from the 5th to 8th grades. The abbreviations indicate the parts, unison, two sopranos, etc.

...Edwin Arthur KRAFT

...Lake Erie College
 Bring a torch, French
 Beside Thy cradle, Bach
 The Star, Polish
 Holly and Ivy, English
 Coventry Carol, Geer
 First Nowell, trad.
 I know O Virgin, Gaul
 One wintry night, Gaul
 Joseph and shepherds, Gaul
 Christmas day is here, Gaul
 Now rarest day, Kricka
 Harken to me, Kricka
 Sleep Baby Sleep, Kricka
 Strangers say a King, Kricka
 Wassail song, Geer

...Carl F. MUELLER

...Central Preb., Montclair
 ...Candle-Light Service
 Mueller, Bethlehem's Town
 Silent Night (from distance)
 O little town (candle-light procession)

Unto us a boy is born, 15 cent.
 Flemish carol, Rontgen
 j. The birds, Jakubickuva
 Song of Mary, Fischer
 w. Good Christian men, Mansfield
 Christ Child's lullaby, Mueller
 While shepherds watched, Jungst
 I saw three ships, trad.
 j. O nightingale, Dickinson
 Holly and Ivy, Demuth
 Sleep of Child Jesus, Gevaert
 Silent night (from distance)

...Dr. David McK. WILLIAMS
 ...St. Bartholomew's, New York
 ...Christmas Eve (4:30)

When Christ was born, Stokowski
 Born today, Sweetlinck
 O wonder ineffable, Vittoria
 In dulci jubilo, Pearsall
 Three ships, Colin Taylor
 Lullay of God's dear Son, Holst
 To the Mother, Holst
 Cradle Song, Saar
 The Dreamers, Daniels
 O holy night, Adam
 ...Christmas-Eve (11:00)
 Morning star, Praetorius
 Joyful Christmas song, Gevaert
 Christ Child, Daniels
 Echo carol, Whitehead
 Tidings to faithful, Jungst
 Christo Incarnato, Praetorius

Sleep little Dove, Manney
 O Holy Night, Adam
 ...Julian R. WILLIAMS
 ...St. Stephen's, Sewickley
 ...Christmas Eve Midnight
 While by my sheep, 17th cent.
 Cherry-tree carol, English
 Stars lead us on, Sioux Indian
 Lo in a manger, Austrian
 Dost thou remember, French
 Shepherds hark ye, Bohemian
 O nightingale, Swiss
 Angels were singing, trad.
 Silent night, Gruber
 ...Christmas Day
 Edmundson, Carol Fantasia
 Sing Noel, French
 Still grows the, Bohemian
 Shepherd's song, Austrian
 Come ye to Bethlehem, Slavic
 A story fair, Lapland
 Jesu little Babe, Hayti
 King Wenceslas, trad.

—NOTE—

Among the unusual Christmas presentations were:

A week-day program of music and Christmas readings, including readings from Dickens' Christmas stories; Lafayette Presbyterian, Brooklyn. Miss Clayton, organist, opened with an address on Christmas bells.

An afternoon program of organ and vocal-quartet music in the First Congregational, Columbus, by Glenn Grant Grabill, using several of the Kreckel Musica-Divina numbers, the Christmas Suite by Edmundson, etc.

Dr. Carl McKinley in the Old South Church, Boston, presented an afternoon program in the form of a Christmas pageant, the pageant preluded by Dr. McKinley's program of carols.

Until the organ world adopts a fairly accurate manner of listing titles and composers or arrangers, it will continue to be impossible to faithfully reproduce the content of such elaborate programs as those of the Christmas season.



Recital Programs

...Warren D. ALLEN
 ...Stanford University
 *Mendelssohn's Sonata 6
 Tchaikowsky, Andante Cantabile
 Boex, Marche Champetre
 Beethoven, Adagio, Op. 74
 Widor, 4: Scherzo; 5: Adagio
 Dubois, Fiat Lux
 *Lully, Rigaudon
 Couperin, Sister Monica

Boellmann, Ronde Francaise
 Franck, Piece Heroique
 *Mozart, Fantasia F
 Stamitz, Andante Gf
 Russell-j, Bells of St. Anne
 Sowerby, Carillon
 Vierne, Carillon
 ...Dr. Marshall BIDWELL
 ...Carnegie Hall, Pittsburgh
 *Bach, Prelude Ef
 Fugue Cm
 Schubert, Sym. 5: Andante
 Borowski-j, Sonata 1:
 Andante; Allegro.
 Stebbins, In Summer
 Wood, Nocturne
 Barnes, 2: Finale
 Wagner, Cradle Song
 Ride of Valkyries
 *Thomas, Raymond Overture
 Wagner, Lohengrin Procession
 Meistersinger Prize Song
 Lohengrin Act 3 Intro.
 Goldmark, Bridal Song
 Soderman, Swedish Wedding March
 Nevin, Oh That We Two
 Dubois, Laus Deo
 Mendelssohn, Nocturne
 Wedding March
 ...*Gilman Edwin CHASE
 ...St. Peter's, Lakewood, O.
 Marcello, Psalm 19
 Handel, Con. 10: Aria
 Bach, 3 Choralpreludes
 Fugue Gm*
 Franck, Ave Maris Stella
 Rogers, Suite 1: Intermezzo
 Karg-Elert, Sempre Semplice
 McKinley-j, Cantilena
 Mendelssohn's Sonata 2
 ...Ralph W. DOWNES
 ...Princeton University
 *Bach, Toccata-Adagio-Fugue
 James, Meditation Ste. Clotilde
 Chorale Am
 Sowerby, Passacaglia
 *Widor, 5: Variations
 Beach, Blessed Jesu (2)
 Jepson, Pantomime
 Bach, Passacaglia
 Vierne, Clair de Lune
 Reger, Scherzo, Op. 63
 Liszt, Bach Prelude and Fugue
 *Bach, Variations Sei Gegrusset
 Prelude and Fugue D
 Liszt, Adagio
 Karg-Elert, Jesu meine Freude
 Dupre, Cortege et Litanie
 ...*Ferdinand DUNKLEY
 ...Masonic Temple, New Orleans
 Hollins, Grand Choeur
 Bach, Fugue Gm
 God's Time is Best
 Saint-Saens, Fantasia
 Dunkley, Bayou Song
 Russell-j, Bells of St. Anne
 Sibelius, Berghall Church Melody
 Widor, Toccata
 Wagner, Fire Music
 Sibelius, Finlandia

...Dudley Warner FITCH
 ...Claremont Colleges
 Handel, Cuckoo and Nightingale
 Rheinberger, Son. Am: Intermezzo
 Bach, Prelude and Fugue Gm
 God's Time is Best
 Diggle, Passacaglia*
 Bonset, Romance
 Clokey, Cheerful Fire
 Fitch, Reve du Soir
 Holloway, Finale Cm
 ...Aram GRAYSON
 ...Reformed, St. George, New York
 Bach, Toccata and Fugue Dm
 Pierne, Cantilene
 Scherzando de Concert
 Beethoven, Adagio
 Franck, Chorale Am
 ...*Frederick C. MAYER
 ...West Point Cadet Chapel
 *Yon-j, Christ Triumphant
 Bach, Sonata 3: Adagio; Vivace*
 Tchaikowsky, Song Without Words
 Clark, Chorus of Angels

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All Saints' Church,

Great Neck, Long Island

Wagner, Grail March
 *Rinck, Freu dich Variations
 Mendelssohn, Consolation
 Spring Song*
 Dickinson, Storm King: Allegro
 MacDowell, Old Trysting Place
 Widor, 2: Finale
 ...Edward G. MEAD
 ...Miami University
 Bach, Prelude and Fugue Em
 Sonata 3: Adagio
 Toccata Dm
 DeLamarter, Carillon
 Foote, Pastorale
 Barnes, Op. 18: Scherzo
 Rogers, Suite Gm: March
 Boellman's Suite Gothique
 ...*Claude L. MURPHREE
 ...University of Florida
 *Bach, Prelude and Fugue G
 Tenaglia, Aria
 Widor, 1: 3 mvts.
 Bonnet, Ariel
 DeLamarter, Carillon
 H. A. Miller, Paraphrase
 Edmundson-j, Imagery in Tableaux
 Widor, 7: Chorale
 Pergolesi, Tre Giorni
 Bach, Toccata F
 *Handel's Concerto 4
 Bach, Orgelbuchlein 36 to 40
 Edmundson-j, Impressions
 Gothiques
 Bach, Orgelbuchlein 41 to 45
 Lemare, Two Melodies
 Bonnet, Concert Variations

This was the last of four programs presenting the complete Orgelbuchlein; immediately before playing each choraleprelude the melody of the chorale was sung by a baritone.

...Gordon Balch NEVIN
 ...St. Luke's, Reading, Pa.
 Kinder, Prelude and Fugue Em
 Jour de Printemps
 Matthews, To Spring
 R. K. Miller, Festival Postlude
 Gaul-j, Daguerrotype
 -j, Mt. Rubidoux Easter
 Arthur Nevin, Chanson Triste
 E. Nevin, Gondoliers; Good Night.
 B. G. Nevin, Vesper Hour at Sea
 Will o' the Wisp
 Sonata: Marziale

This program was given under the auspices of the municipal music committee and was confined to Pennsylvania composers; it was accompanied by an address on the Nevin Family in Music.

...Henry W. SANDERSON
 ...Presbyterian, Helena, Ark.
 Nevin, Toccata Dm

Galbraith, Serenade
 Matthews, Caprice*
 Bach, Prelude Am
 O Sacred Head
 Our Father in Heaven
 Guilmant, Marche Funebre et Chant*
 Kreisler, Old Refrain
 Widor, 2: Finale

...*Alexander SCHREINER
 ...Tabernacle, Salt Lake City
 *Bach, Fugue D
 Vierne-jl, Westminster Chimes
 Kinder-g, Meditation
 Nevin-g, Nightingale
 Widor, 2: Finale
 Mendelssohn, Adagio
 *Bach, Toccata F
 Beethoven, Largo Appassionato
 Reger-g, Virgin's Slumber Song
 Hollins-as, Song of Sunshine
 Handel, Adagio
 Callaerts-g, Intermezzo
 *Franck-g, Cantabile
 Bach, When Thou art Near
 Widor-j, 6: Allegro
 Henselt-g, Ave Maria
 Becker-g, Son. 1: Toccata
 Henselt-g, If I were a Bird
 *Bach, Trust in God
 Franck-xd, Finale
 Dillon, Indian Flute Call
 Lemare-g, Sunset
 Mendelssohn-g, Hunting Song
 Lanquetuit-jl, Toccata

...*Herbert Ralph WARD
 ...St. Paul's, New York
 *Woelfl, Andante
 Boyce, Allegretto Espressivo
 Mendelssohn, Fuga Pathetica*
 Rousseau, Double-Theme Varie
 *Curschman, Canon
 Kammell, Peasant Dance
 Franck, Fantasia A
 Rouher, Toccata D
 *Widor, 1: Meditation
 Clokey, Canyon Walls
 S. R. Spencer, Canzonetta Ef
 Bach, Fantasia and Fugue Gm

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—GUILMANT COURSES—

Of utmost value are the two new courses offered for the first time this season in the Guilmant Organ School, New York, by Dr. William C. Carl: one by Hugh Ross deals with choirmastership and prepares the student also to pass the new Guild examinations if he is interested in them, just as the regular courses in the School have always

prepared students successfully for the Associate and Fellow certificates; the other by Dr. Carl himself deals with practical service-playing and will be all the more valuable because of the type of artistry displayed by Dr. Carl in his own services in the Old First Church, New York. In these two courses the organist has practical training on the two most important elements of his church duties. In the good old days we had fine organ-playing, which only too often did not at all include fine service-playing; now we have choral technic and choirmastership taught by one of the world's masters, and service-playing by another, each justly famous in his own sphere. As usual, the Hugh Ross courses will be open to guest registrants.

In each case, the course deals not with theories but with the practical working-tools, the actual repertoire, of the organist and his choir; and in each case the instructor is not a theorist but an outstanding musician who has achieved distinction in his own sphere. Too much emphasis cannot be placed on these additions to the already extensive and intensive curriculum of the Guilmant Organ School.

—HYMN FESTIVALS—

Various organizations in New York are endeavoring to foster hymn festivals through the coming season, especially on St. Cecilia's Day, Nov. 25, when hymns in all phases would be in order, with special attention also to organ music built around hymntunes.

—FRANK B. JORDAN—

of Illinois Wesleyan University presented Coleridge-Taylor's cantata "Hiawatha's Departure" with his summer-school chorus.

—VAN DUSEN—

Frank Van Dusen's organ classes in the American Conservatory, Chicago, for the summer session were the largest in the last four years, with pupils from about a dozen states.

—ISIDOR PHILIPP—

is now in America for his first visit; he is conducting piano classes in New York and Boston.

—ERROR—

One proof-reader was too careful and another too hurried, so Mrs. Helen A. Cook's name was incorrectly spelled in connection with her article about Mr. Paul Ambrose in August T.A.O.

—YOU MUST PAY IT—

"This boosts the national debt to the unprecedented sum of \$27,008,336,-065., which is above the war-time peak," says H. E. Woolever, Editor of the National Methodist Press.

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—RAMIN TOUR—

Gunther Ramin begins his second American tour with a Sept. 30 recital in Holy Trinity Lutheran, New York City; after other engagements in the

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Metropolitan district he goes to the New England states, thence to the middle-west and Pacific coast. He plays in Toledo Oct. 9, Cleveland Oct. 10, Detroit Oct. 11, Pittsburgh Oct. 15, following with recitals in Rockford, Minneapolis, Denver, etc., reaching Seattle Oct. 23, and Victoria Oct. 24. On the 26th he plays in the Auditorium in Portland, the 28th at the Auditorium in San Francisco, followed by two other recitals in that section of California.

Nov. 1 he plays at the University of Redlands, and on the 3rd at Philharmonic Auditorium, Los Angeles. On the return east he plays several Texas recitals, reaching New York for another recital Nov. 11, followed by engagements at Lafayette College Nov. 12, Hanover the 13th, Plainfield the 14th, with perhaps another recital in New York the day before sailing for home on the 16th. Mr. Ramin will use four programs for the coming tour, drawing liberally on Bach and Reger.

—MISS RENEE NIZAN—

Just as we believe the art of Lynnwood Farnam or Dr. Edward Eigenschenk in their recitals abroad had a salutary effect on organ playing wherever they were heard sympathetically, so will the playing of the youthful visiting French organist, Miss Renee Nizan, be of interest and practical benefit to all American organists who listen to her intelligently. She comes with an unusual quantity and quality of acclaim from distinguished organists and critics abroad and she has won similar endorsement from distinguished musicians in America. Dr. Harvey Gaul says she should receive the Carnegie Medal for her performance in Pittsburgh, describing her playing as "simply superb" and very brilliant; Karleton Hackett in Chicago gave her equal praise.

When but 14 years old Miss Nizan made her debut in Paris at the Salle Gaveau; at 16 she made a tour of England and Belgium; and at 18 she came, saw, and evidently conquered America with her playing, giving 107 concerts here and in Canada. Because her first tour of America was not widely heralded she will visit us again almost as a new-comer in many sections, but backed by enthusiastic critiques published and signed by such authorities as Dr.

Gaul, Mr. Hackett, Paul Lemirault, J. Hure, Marcel Bernheim, Pierre Bret, Frederic Pelletier, etc. Her American visit will cover seven months, as announced elsewhere in this issue.

—STATE MUSIC—

Louisiana has created a State Department of Music. Now the musicians of that unhappy state will have a government bureau of dozens of employees, a neat printing bill, and innumerable 'incidental' expenses to provide for, in addition to trying to earn their own living, not to mention also the possibility of paying fees and graft to political employees.

—W. B. FIELD—

has been appointed to Trinity Church, Newark, Ohio.

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